

# THE INLAND PRINTER

VNITROZEMNÍ TISKAŘ



Studie národního kroje českého.

SEPTEMBER

1905

VOL. 35

NO. 6

PRICE 30¢

C. B. PRESCOTT, Treas.  
T. HENRY SPENCER, Asst. Treas.

## Valley Paper Co.

Manufacturers of  
Chemically Pure  
PHOTOGRAPHIC PAPER  
For Platinum Printing, Bromide Printing,  
Solar Printing,  
Holyoke, Mass., U. S. A.

"Valley Paper Co. No. 1 Bond 1905"  
No. 1 Bond Regular List

"Commercial Bond 1905"  
One-half Regular List

"Valley Library Linen"  
For High-grade Papeteries

"Valley Paper Co. Linen Ledger 1905"  
A Strictly No. 1 Ledger

"Commercial Linen Ledger" } Lead all the  
"Our Ledger" } No. 2 Ledgers

"French Linen," wove and laid  
Cream Laid Linen and White Wove Bond  
The Foremost of No. 1 Linens

"Old English Linen and Bond"  
Standard for Fine Commercial Work

"Congress Linen and Bond"  
The best low-priced Linen and Bond made

"Old Valley Mills 1905" Extra-superfine

"Valley Paper Co. Superfine"  
As good as the best

"Valley Forge" Flats Extra-fine quality

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FOLDING STOCK**

Extra Strong. Coated both sides.  
Carried in White and Tints.  
25 x 40, 120 lbs. to 500 sheets.

Price, 10 cents per lb.  
Send for Samples.

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New York

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Safety Mailing Cards would  
be appreciated.

### The Safety Mailing Card

is an article that will interest  
your customer immediately.  
Designed by us several years  
ago for mailing calendars and  
similar enclosures, flat. Mil-  
lions have been used and our orders  
are constantly on the increase. Saves  
your customer money at every angle, and  
there is a good thing in it for you too.




Communicate with us, giving sizes and quantities.  
Our prices are rock-bottom, services A1. Address

**The Thompson & Norris Co.**  
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on both sides of every political controversy  
and the truth is very often in the middle  
*— Erskine*

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A most extensive line of particularly attractive colors (fourteen in all).

A specialist's care in the manufacturing, with the best quality of stock as the raw product.

A complete list of distributing points from which to obtain the paper.

A distinguished popularity among both consumers and printers.

These are a few of the vantage points which give OLD HAMPSHIRE BOND that mark of character generally attributed to all grades which bear that stamp known as "Hampshire Quality."

## Hampshire Paper Company

*The only paper makers in the world making Bond Paper exclusively.*

South Hadley Falls, Mass.





**Cranes' Ladies' Stationery.**  
 Of well known Merit  
 Yield a Profit to Dealer  
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 — and Stationers  
**Z & W M CRANE**  
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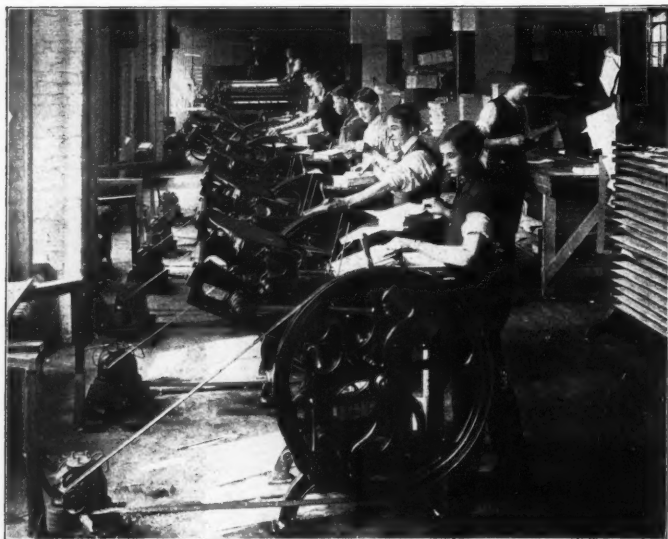
A person claiming to represent The Inland Printer Company has been soliciting subscriptions for the magazine, often holding out the inducement of a reduced rate.

**He has no connection with this Company.** None of the subscriptions he has secured have been turned in to us.

### REMEMBER

That we have no traveling subscription solicitors.

That any offer of THE INLAND PRINTER at less than the advertised price of \$3.00 a year is without our sanction and should be regarded with suspicion.



## Roth MOTORS

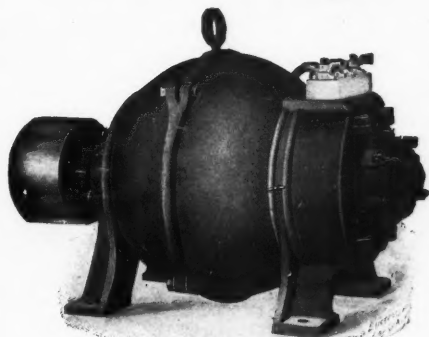
THIS cut shows six C. & P. Job Presses and an "Optimus" Cylinder Press driven by ROTH MOTORS.

Sold by BARNHART BROS. & SPINDLER.

**Roth Bros. & Co., Inc.**  
 CHICAGO, ILLINOIS



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ROUND TYPE MOTOR—Doors Closed

ARE ELECTRICALLY EQUIPPED with the well-known **LUNDELL MOTORS** manufactured by the **Sprague Electric Company**. These motors are especially designed for this class of work and are very popular with printers, bookbinders, stereotypers, etc. The motors are non-sparking, have a strong torque, high efficiency, are compact, reliable and easy to operate. They make a great saving in power expenses and produce better results in finished work.

An illustrated, descriptive pamphlet, No. 2214, showing many interesting applications of these motors, will be sent upon request.

## SPRAGUE ELECTRIC COMPANY

General Offices: 527 West Thirty-fourth Street, New York City

Branch Offices: Chicago, Boston, Baltimore, Pittsburg

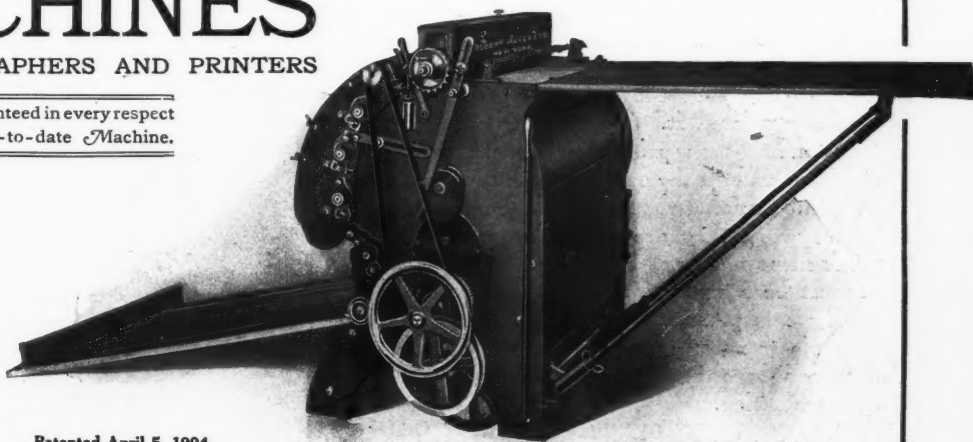
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agents for the United  
States and Canada for  
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genuine without the  
watermark on every  
sheet.



Patented April 5, 1904  
Patented May 30, 1905  
Other patents pending.

We do Repairing

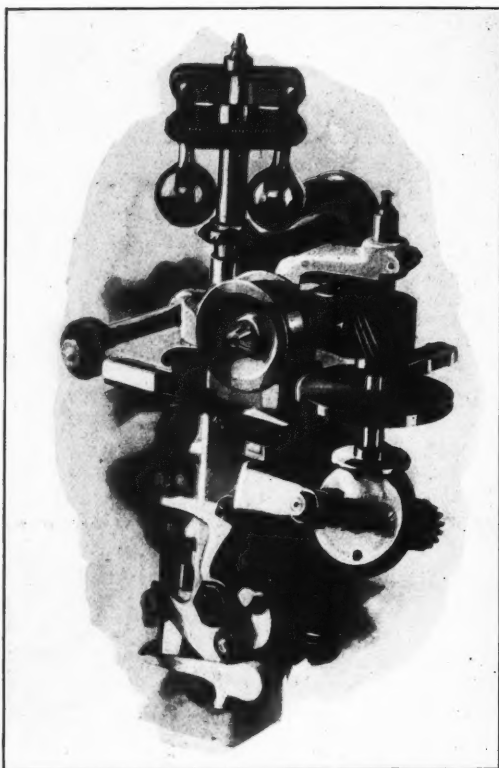
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**ROBERT MAYER & CO.** 19 EAST 21ST STREET, NEW YORK  
Chicago—Factory, Hoboken, N.J.—San Francisco

### MANUFACTURED IN THE FOLLOWING SIZES

Number 1 . . . . .	14 by 25	Number 5 . . . . .	30 by 44
" 2 . . . . .	16 by 30	" 6 . . . . .	36 by 54
" 3 . . . . .	20 by 34	" 7 . . . . .	44 by 64
" 4 . . . . .	25 by 36	" 8 . . . . .	64 by 64

KINDLY APPLY FOR PRICES

# A One-Hundred-Dollar Christmas Present



Hand-cut Overlay made in 3¼ hours.

## CONDITIONS

**S**PECIMEN must be in our hands not later than December 5, 1905. A member of the firm where the job is printed must certify that the pressman sending the specimen printed it. There must be not less than ten half-tones printed on one sheet in the specimen, and all the overlays must accompany it. In order that the judges shall not know whose work they are examining, the pressman's name must not appear on the specimen. It must be a regular job of printing, and not simply cuts printed for this occasion. The shop rights must have been purchased by the concern where work is done prior to the time of examination.

Mr. A. H. McQuilkin, Editor of The Inland Printer, has kindly consented to act as one of the judges in conjunction with two pressroom foremen whose offices have not submitted specimen.

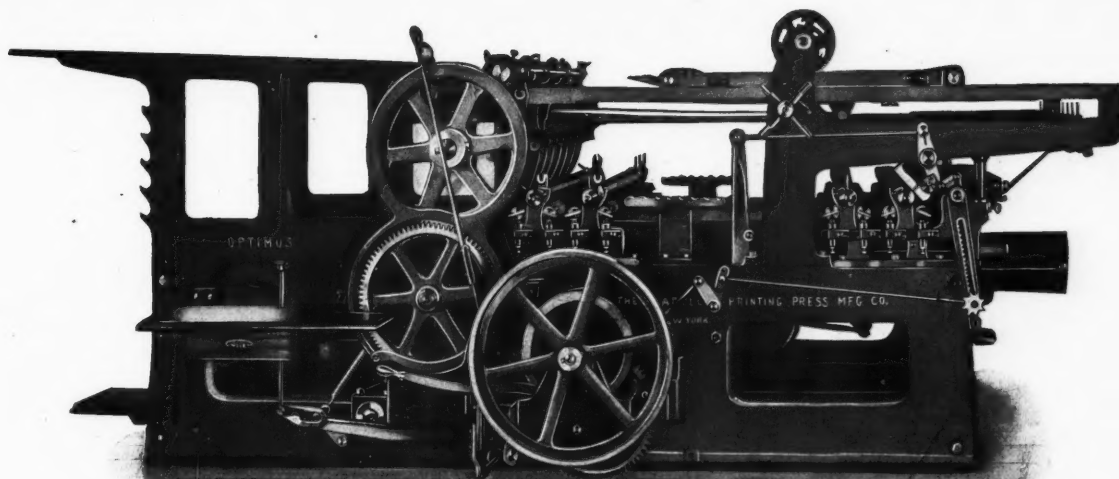
To the pressman who prints and submits to us the best specimen of presswork produced between September 1 and December 1, 1905, with Gilbert, Harris & Co's Patent Metallic Overlays.



Patent Metallic Overlay made in 7 minutes.

If you want to see how they worked, WRITE.

**GILBERT, HARRIS & CO., 334 Dearborn St., Chicago, Ill.**



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT  
 New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO  
 Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis;  
 Southern Printers Supply Co., Washington; A. G. Elliot Paper Company, Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of  
 Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, San Francisco.

# THE OPTIMUS THE OPTIMUS

The first form put on a new 28x41 Optimus filled a 25x38 sheet. It contained no illustrations. The impression was so uniform that not even a bit of tissue was used anywhere.

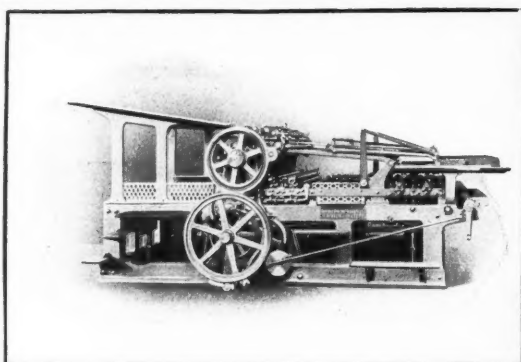
This is quick make-ready. It is a vital element of speed and economy. The quality is inherent in all Optimus presses. They possess greatest rigidity. This gives both greatest firmness and delicacy between form and tympan. Out of all comes greatest evenness and uniformity of impression, and greatest profit.

# THE OPTIMUS

The No. 43 OPTIMUS—A Small Press for Big Printing

SET IN BARNHART BROS. & SPINDLER'S OLD STYLE ANTIQUE NO. 8





# The CE N

## HOW A RIGID IMPRESSION O

First—By saving his time and labor. With a rigid impression, between bed and cylinder, every tissue paper he places on his make-ready will count. With a rigid impression he will find that his heavy overlay will not throw out his light overlays and necessitate his continuing to make ready until he has them both equalized.

Second—A rigid impression (a stiff squeeze) sets the ink to the paper quicker, renders less ink necessary, makes it possible to run the press at higher speeds on a high quality of work.

The old-fashioned idea of an elastic impression, which is embodied in the principle of the side-rod construction, is becoming as obsolete in the minds of progressive pressmen as the use of the felt blanket. Therefore our claims for rigidity of impression in the Century are worthy of the attention of every practical pressman.

Our cylinder is completely enclosed, heavily braced throughout the inside, and in the larger sizes has 5-inch journals.

Our cylinder is raised and lowered by the Eccentric Lift Impression Mechanism (the most positive raising and lowering

### THE CAMPBELL COMPANY

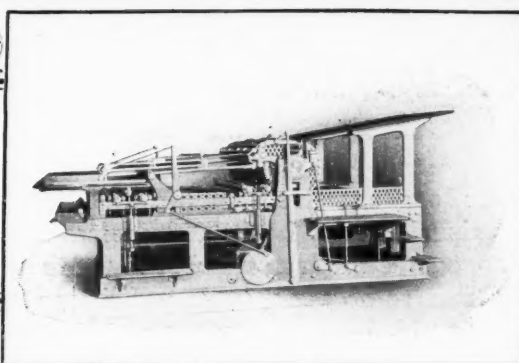
HENRY A. WISE WOOD, President

334 Dearborn St., Chicago, Ill.

1 Madison Ave., New York City

188 Fleet Street, London, E. C.

# E NTURY



## ION HELPS A PRESSMAN

mechanism known to mechanics), the journal boxes of which are incased solidly in the massive side frames.

Our Automatic Compensator always holds both journals against the upper or work side of their boxes. The blocks of this compensator are supported by heavy coiled springs, and take up automatically any and all wear or variation which may develop. For the above reasons a Century cylinder *never gutters*.

The bed is heavily ribbed and cross-ribbed, and rests on a series of steel-track rollers set closely together, after a method which precludes wear upon the ways, and these track rollers in our larger sizes run upon four 4-inch steel-shod tracks.

The tracks are supported by a single cast girder under the line of impression which is at least one-third stronger than that of any other press.

The Century of to-day is the only press on which you can save so much time and work in making ready. When once made ready, it stays made ready.

### THE CAMPBELL COMPANY

HENRY A. WISE WOOD, President

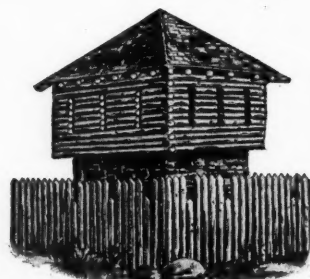
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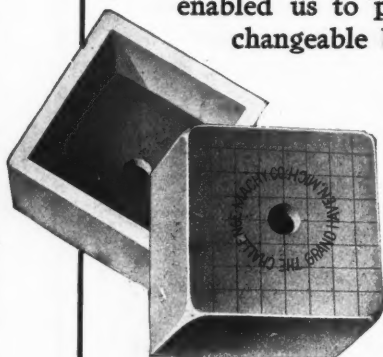
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# The Pioneer "Block" House

Our long experience in the manufacture of bases, sectional blocks, hooks and devices for plate printing, coupled with a careful study of the requirements of fine color work, book and catalogue work, has enabled us to produce the only perfect interchangeable base, namely:



## The Expansion System of Printers' Blocks



It combines lightness, accuracy, rigidity, safety, convenience and narrowest possible margins.

Write for our booklet, which contains many valuable hints for printers.

SOLD BY  
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EVERYWHERE

Manufactured by **The CHALLENGE—**  
**MACHINERY CO.,** Grand Haven, Mich., U.S.A.

SALESROOM AND  
WAREHOUSE:  
127-129 Market St., CHICAGO

# PATIENCE

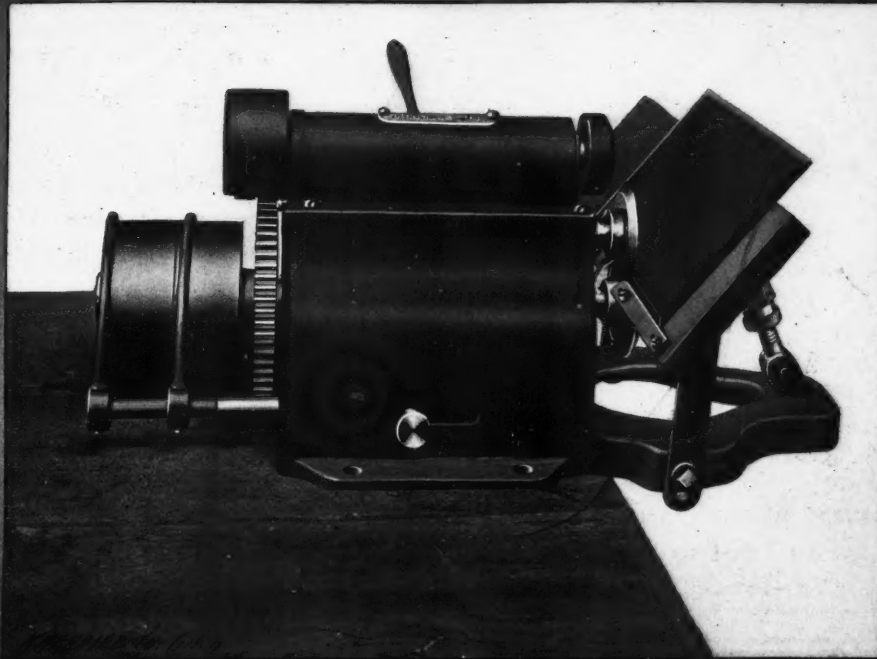


HERE is an old saying that an ounce of patience is worth a pound of wisdom. We all praise it, but few of us practice it. In my twelve years selling ink to the printers of this country I am sorry to be compelled to state that "Patience" is an unknown quantity to most of them. They have lots of brains as far as the mechanical end is concerned, but their business qualifications are sadly lacking. In the first place they start with a plant that is far too large for their immediate needs, and in their eagerness to keep the wheels moving, take work at ruinous prices always with the expectation of making up the deficiency on the next job. They buy from every Tom, Dick and Harry that will trust them, never figuring whether the price is too high or the goods needed. At the end of the year their balance sheet is a disappointment, and they are unable to understand how it happened. My scheme of selling fine job inks in small cans was to educate the printers to be economical in their purchases. The man who is content to start with a small outfit, and have the patience to grow as his business warrants, paying cash as he goes along, will be a monument to the trade, while his more pompous competitor who made a wild splurge at the beginning will long since have faded from the memory of the oldest mechanic. Now is the time to put on your thinking cap and send for my price-list, comparing it with what you were charged for inks on credit. When you feel disappointed with your bargain, I will refund your money and reimburse you for the transportation charges.

ADDRESS

**PRINTERS INK JONSON**  
17 Spruce Street, New York





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### Crawley Bevel Board Cutter.

A new machine, that has been practically tested. It will bevel smoothly and rapidly, and is capable of handling heavy work at one cut. Knife sharpened on machine. Write for descriptive circular.

Made and sold by  
The Crawley Book Machinery Co.

Newport, Kentucky, U. S. A.



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**GRAMERCY PRINTING PAPER**

25 x 38-70. Cream Tint-Smooth Finish  
For High-class Book and Catalogue Work

Special sizes and weights imported to order in not less than ton lots. Send for sample.

8 Cents per Lb. Case Lots. 9 Cents per Lb. Ream Lots

**Japan Paper Company**

Importers of High-Grade Papers  
36 East Twenty-first Street, New York

**A GREAT OPPORTUNITY!**

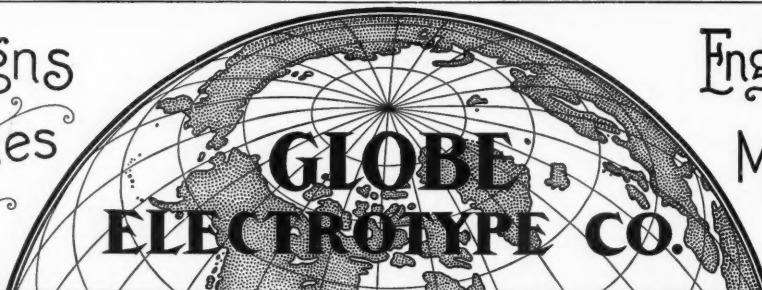
One of the finest locations in the United States in which to locate strawboard plants is at one of several points in Kansas and Indian Territory along the



The following advantages at these locations are offered: Unlimited natural gas at very low cost; large quantities of straw; good labor conditions; liberal inducements; pure water and unlimited market for finished product in the great Southwest. Also openings for paper mills. Send for handbook entitled "Opportunities."

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Purposes



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on Earth

**GEO. H. BENEDICT & CO.**  
**ENGRAVERS**

Samples  
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Estimates  
on Request

# Instant Popularity!

## Oswego Lever Cutters

Struck the keynote desire for  
something better.



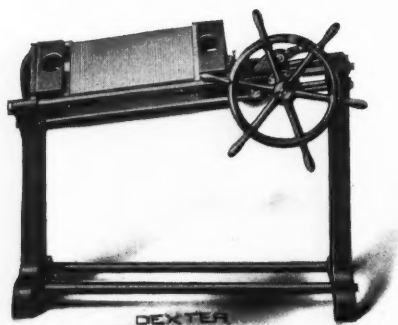
Can't  
Break It!

- ¶ These Lever Cutters are designed on new lines. (They are the only twentieth century designed Lever Cutters). They are heavy, rigid, extremely easily worked, having several new features which are on the OSWEGO Lever Cutters only. These improvements are described in New Catalog.
- ¶ Sixty sizes and styles of the BROWN & CARVER and OSWEGO Cutting Machines are made — each the best of its type, each the best producible, all generally in stock. They are made in the only factory exclusively devoted to the manufacture of Cutting Machines, and the only one making a complete line of Cutting Machines.
- ¶ Ask for New Catalog, in which you will find some Cutter exactly adapted to your needs.

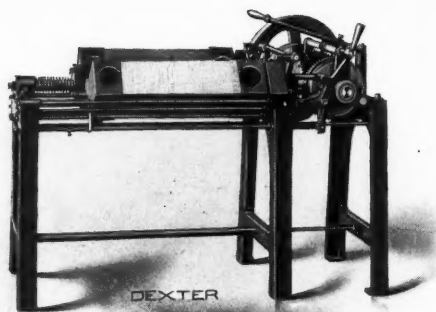
### Oswego Machine Works

NIEL GRAY, JR., PROPRIETOR

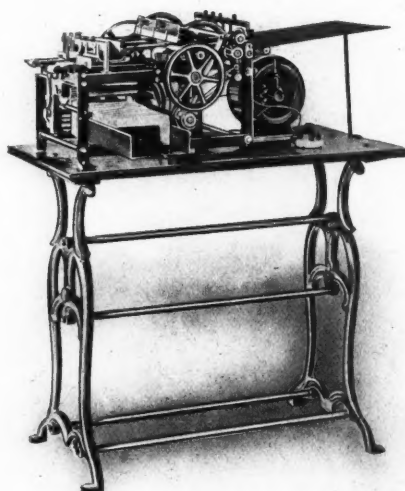
Oswego, New York



The Dexter Hand Power  
Bundling Press.



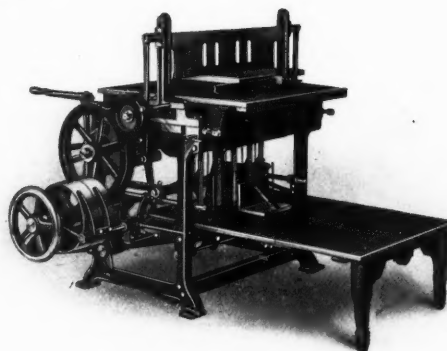
The Dexter (Double Head) Light Power  
Bundling Press.



The Dexter Letter-Circular Folder.  
Folds Letter and Note size sheets.



The Dexter 24-inch Single-Fold Folder.



The Dexter 28-inch Blank-Book Folder.

(SEE OPPOSITE PAGE)

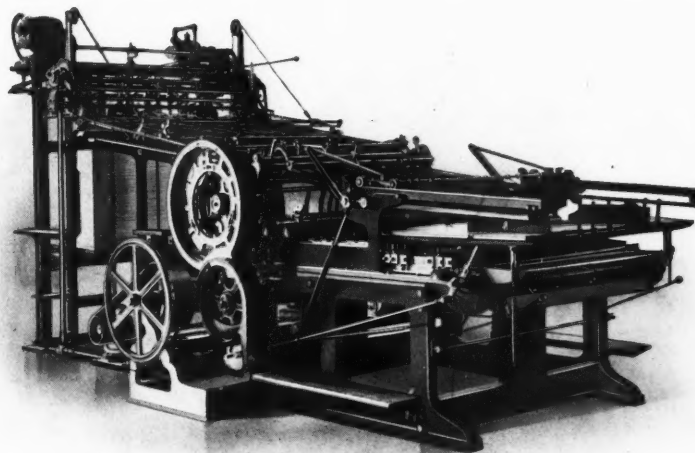
DEXTER FOLDER CO.

(SEE OPPOSITE PAGE)

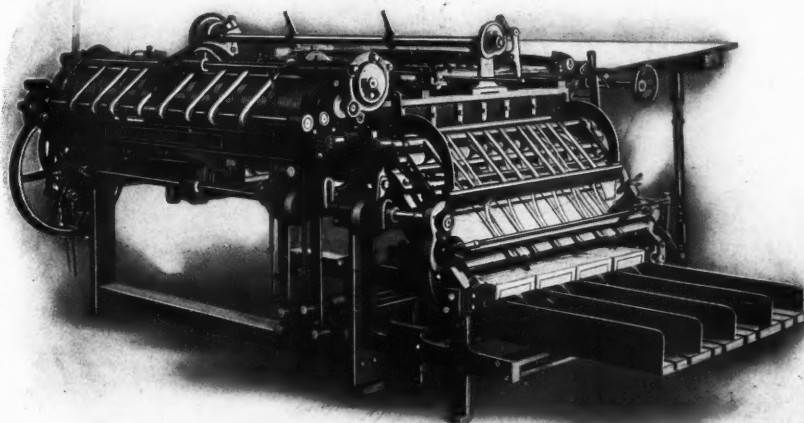


# Dexter Folders *and* Feeders

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THE DEXTER AUTOMATIC PRINTING PRESS FEEDING MACHINE



THE DEXTER SPECIAL MAGAZINE FOLDING MACHINE

Delivers four sixteen-page signatures, with edges cut open. First machine of its kind made adjustable to range of sizes.  
For more than twenty-five years we have taken the lead in all important improvements in Folding Machinery.

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*Write for Catalogues and Full Information.*

**DEXTER FOLDER CO.**

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*Southern Agents — J. H. SCHROETER & BRO., Atlanta, Ga.  
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*First*—By your getting in touch with our advertising man who will outline a plan for your particular business—Write him today.

*Second*—By your taking advantage of the most select Art Department throughout the entire west. Birdseye views, mechanical drawings, photo repainting, catalogue covers, illustrations and embellishments, letter-heads, advertising designs, etc.

*Third*—By having your half tones and line etchings made in the largest and most complete engraving establishment west of Chicago.

*Fourth*—By obtaining your three-color process plates from the pioneers in photochrome work. Absolutely second to none. Plates to print in three-color are made daily by us from black and white copy, photographs, water colors, oil colors, resplendent in all of Nature's various tints. Send for samples.

“OUR CUTS TALK”

# The Williamson-Haffner Co.

DESIGNERS - ENGRAVERS

The United States Colortype Company, General and Three-Color Printers  
ALL UNDER ONE MANAGEMENT

Denver, Colorado, U. S. A.







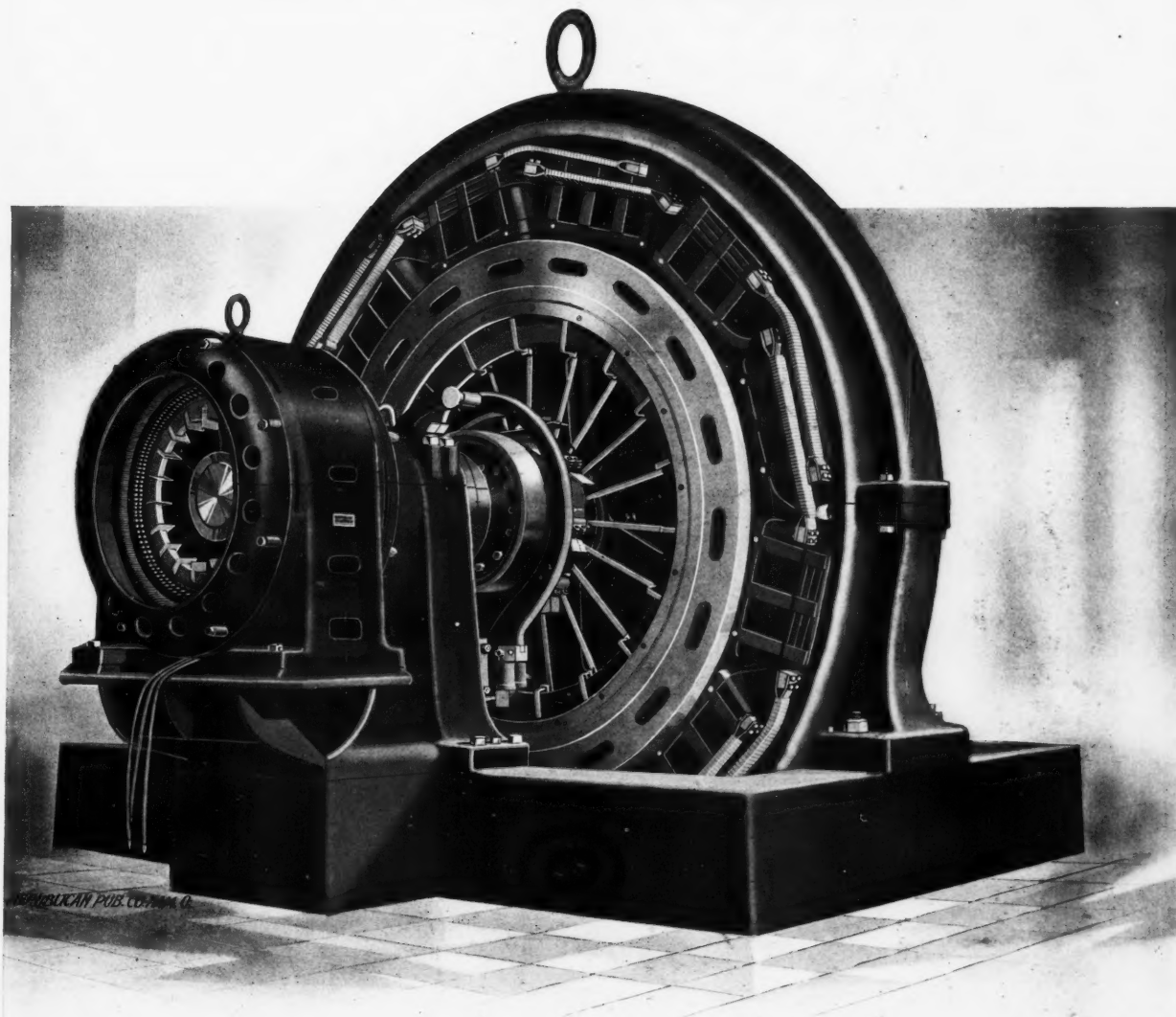
Besides Having The Finest Printing Surface in the World

OUR

## Satin Proof Enameled

(DOUBLE COATED ON EACH SIDE)

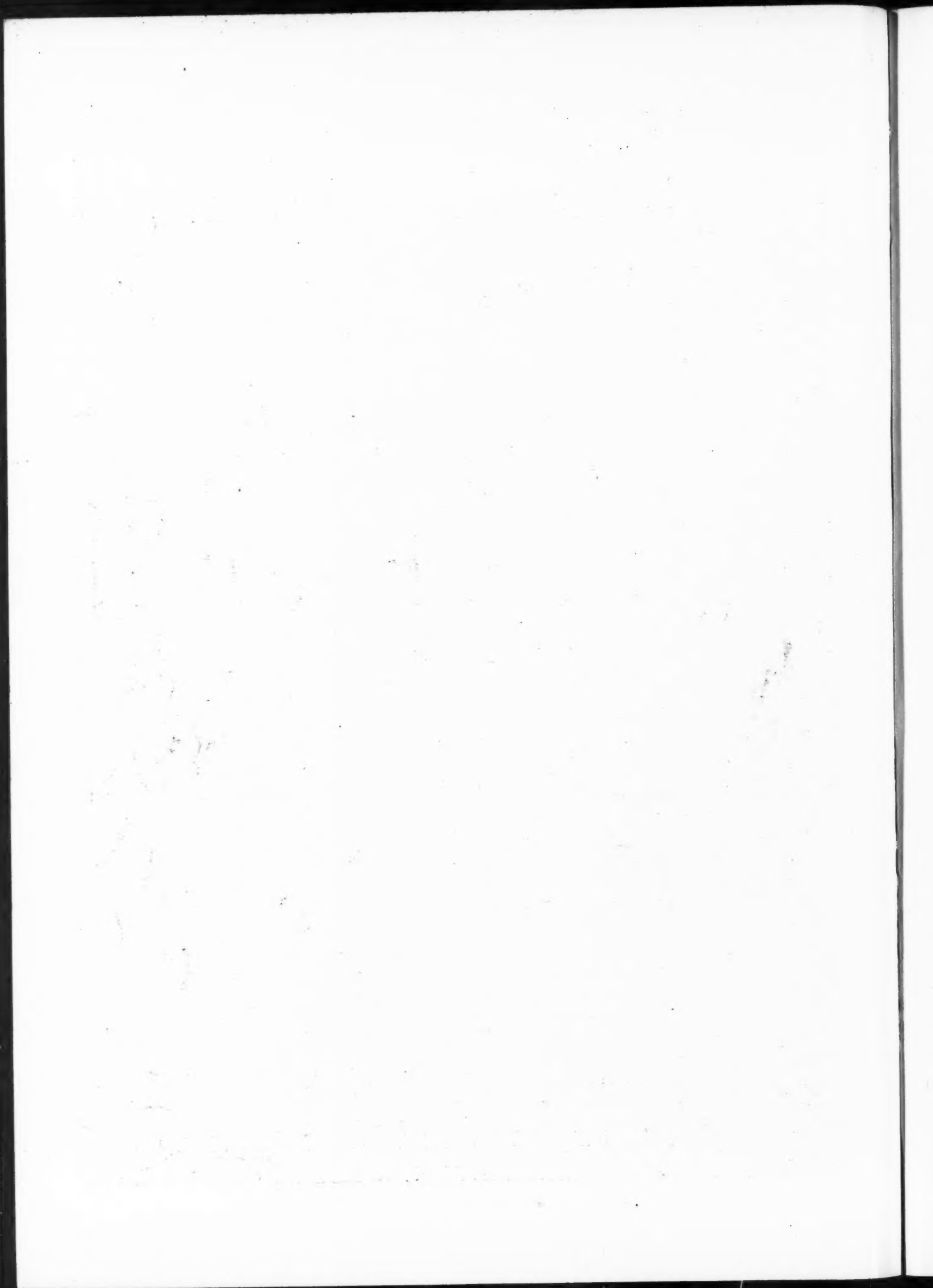
Is the only double coated paper made which WILL NOT FINGER-MARK WHEN HANDLED, therefore fine catalogs, etc., printed on it will present a fresh appearance longer than when printed on any other highly finished enameled paper.



*Carried in stock and for sale by all Paper Jobbers in the United States*

MADE BY

**The Champion Coated Paper Company**  
HAMILTON, OHIO



NON-OFFSETTING  
**40-Cent Black**

IS MANUFACTURED BY

**F. E. OKIE COMPANY**

PHILADELPHIA, PA.  
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This is the most reliable ink on the market; more concentrated value to the square inch than any ink made.

Our **25 and 30 Cent Inks** are also winners in their class—made on the same lines, possessing the same qualities as the 40-Cent Cut.

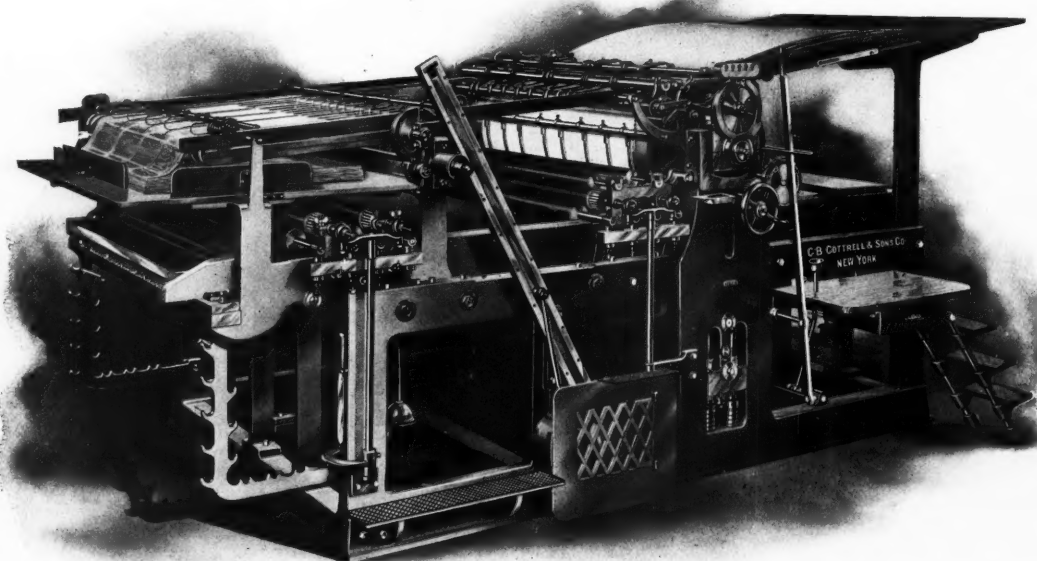
We are makers of the celebrated **Black Diamond News**—the cleanest news on the market. 6 cts. net, discounts in quantities.

We aim to please our customers. Our prices are moderate and goods of the highest quality at all times



Brilliant  
Cover Reds  
and  
White that is  
White

Perfect-  
Working  
Job Inks  
Dry Colors  
Varnishes



## THE COTTRELL

### High Speed Two-Revolution Press

Specially designed for the exacting demands of three-color printing where perfect register is absolutely necessary. New features have been added for facilitating the production of the finest work.

The press is furnished with our patent Convertible Sheet Delivery which can be set to deliver the sheets printed side up, or it can be changed to the regular fly delivery in five minutes time. The convertible delivery is operated by a variable speed crank motion which dispenses with the fly spring, thus saving the power required to compress the spring, at the same time making the motion more simple and convenient.

**C. B. COTTRELL & SONS CO.**  
 NEW YORK, N. Y.    WESTERLY, R. I.    CHICAGO, ILL.

U.

S.

A.

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 U. S. PAPER EXPORT ASSOCIATION  
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 Mexico City

Representative in Cuba:  
 HOURCADE CREWS Y CA.  
 Muralla 39, Havana



# TWENTY-FIVE YEARS



ago, or on August 1, 1880, this business was established. Our silver anniversary finds us with the best equipped factory in the world for the manufacture of specialties for the allied trades and one of the few factories in this country run throughout by individual electric motors. Our line of manufactures is the largest of any house in the country and "Wesel Quality" is recognized as the best that can be produced. In honor of this silver anniversary we have issued a "Souvenir" containing illustrations of the different departments in our factory and which demonstrates that "Wesel Quality" is a tangible asset to the purchaser of Wesel specialties. It proves that "Wesel Quality" can be produced only by a Wesel equipment—and of this latter there is no parallel. We want to place this souvenir in the hands of every master member of the allied trades. If you do not receive one by mail, send to our nearest store.

"Wesel Quality" machines and tools cost no more than inferior makes and yet they will earn you larger returns on your labor investment. All we ask is that purchasers investigate the claims we make. We have the confidence in our machines which is born of certainty—the certainty that we put better value in them than you can obtain elsewhere at any price. We publish four catalogues, one for each branch of the allied trades. If you do not have one pertaining to your branch of the trade, we will be pleased to send you one.

## F. WESEL MFG. CO.

Machinery and Appliances for Printers, Electrotypers, Stereotypers and Photo-Engravers

BRANCHES:  
PHILADELPHIA—124 S. 8th St.  
CHICAGO—310 Dearborn Street



70-80 Cranberry Street  
BOROUGH OF BROOKLYN  
NEW YORK CITY

## 1906 1906 Calendar Pads

During the month of July we sent to all firms on our mailing list, one of our Sample Books of 1906 Calendar Pads.

**If you have not received one, a postal to us will bring it.**

We have the finest line and our prices are right. You'll miss it if you do not have our Samples handy when customers call for Pads.

**1906 Calendar Pads 1906**

**MONASCH LITHO. CO.**

500-510 5th St., So., Minneapolis, Minn.

**Do Not Forget** that we also make a fine line of STOCK CERTIFICATE BLANKS. Stock always complete. All orders filled immediately.

MYSELL-ROLLINS CO., 22 Clay St., San Francisco, Cal., handle our Stock Certificate Blanks for the States of California, Washington and Oregon.

## The WILLIAMS Web Attachment

FOR

**FEEDING  
PLATEN  
PRESSES**



**"Sure thing!** It will print butter wrappers, caramel wrappers, Fourth of July dodgers, typewriter letter-heads, unit-ruled statements, etc. You can make it pay for itself on one big job that has been going away from your town."

**THE WILLIAMS WEB CO.**  
50 HIGH STREET, CLEVELAND, OHIO

**THE GRAND PRIX** St. Louis Exposition  
1904 awarded.  
The **ONLY** and **HIGHEST** bestowed for  
**EXCELLENCY OF INKS**

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MANUFACTURING AGENT FOR

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Awarded Grand Prix and Two Gold Medals  
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Printing and **INKS**  
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### SPECIALTIES

**FINE  
HALF-TONE  
BLACKS**  
for Job and Maga-  
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**Bi-tone Inks,  
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PROCESS  
INKS**

**BRILLIANT COVER INKS**  
in various shades and combinations

**Unsurpassed Proving Blacks**

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PEERLESS  
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PLATES

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# HAMILTON QUALITY

## HAS REACHED THE ACME OF PERFECTION

*The Quality of Others "Is Different"*

**W**HEN YOU BUY HAMILTON'S PRINTING-OFFICE FURNITURE, you have the certain knowledge that you are receiving full value for your money. **QUALITY** with us means constant, watchful **CARE** in every process of the making. **HAMILTON PRODUCTS** have gained for themselves a **WORLD-WIDE REPUTATION** through the exercise of this **CARE**. **CARE** in selecting the best grades of lumber, **CARE** in selecting the best quality of every article entering into the construction of the goods. **CARE** in the selection of **SKILLED** workmen, and **CARE** in the supervision of all men in every department of our large wood-working plant.

We originated, perfected and placed on the market the **HIGH GRADE OF MODERN TIME-SAVING PRINTING-OFFICE FURNITURE** now in use. Our furniture is used wherever the printing-press is in operation, including the new Government Printing Office at Washington. The men who produced this furniture **ARE STILL WITH THE HAMILTON COMPANY**. We are practical printers as well as practical manufacturers. We know what printers want, and we know just how to make the goods. We are **ORIGINATORS** in our line—our catalogues and circulars prove this. As a result of twenty-five years of careful study and thought along the line of origination and improvement, you will find us in advance of others when it comes to **TIME-SAVING, MODERN PRINTING-OFFICE FURNITURE**. Our furniture is being copied and imitated by others, but it has not been equaled. Talking superiority is all right, **BUT THE TALKERS MUST BACK IT UP. THE IMITATION IS ALWAYS AN INFERIOR ARTICLE.** Why buy the second best when the best costs you no more?

Our goods are for sale by every first-class dealer in Printers' Supplies throughout the world.

**WHY? BECAUSE HAMILTON'S QUALITY IS THE BEST!**



**LOOK FOR the STAMP OF UNEQUALED QUALITY.**

**IT IS THE PRINTERS' PROTECTION AGAINST COUNTERFEITS.**



No. 6 MAMMOTH WOOD-TYPE CABINET.

### Our No. 6 MAMMOTH WOOD-TYPE CABINET

contains over 140 square feet of storage room, while it occupies only 9 square feet of floor space. Each case has slotted sides and six removable strips, adjustable to picas. This is a very handy and economical feature, as each case can be divided into compartments to accommodate type of various sizes, and any letter can be removed without disturbing the others. By the use of these cabinets the type is kept clean, and when wanted can be selected without loss of valuable time.

We build these cabinets, in six sizes, of selected hardwood, oak finish. They are made to stand any strain, and with proper use will last a lifetime.

*Ask your Dealer for Goods of HIGH QUALITY made at the HAMILTON WORKS.*

## THE HAMILTON MANUFACTURING COMPANY

Makers of Everything Wooden that Printers Use, including Largest Assortment of Wood Type Faces in the World.

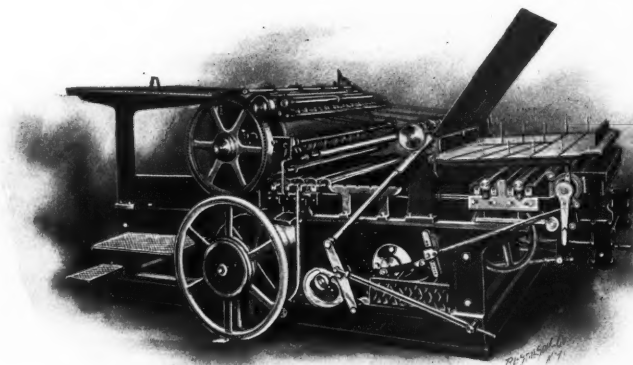
Main Office and Factory  
**TWO RIVERS, WISCONSIN**

SEND FOR LATEST  
CATALOGUES

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**A VALUABLE LINE GAUGE SENT FREE, POSTPAID, TO EVERY PRINTER WHO WILL ASK FOR IT.**  
It is the handiest little tool ever used in a print-shop, and costs you nothing.

# HIGH-GRADE PUBLICATION WORK CAN BE RUN TO VERY BEST ADVANTAGE UPON THE WHITLOCK



**A**MONG the highly creditable monthly publications seen upon the news-stands and in the homes of readers all over the country, is the *Country Calendar*, published by The Review of Reviews Company, New York, and printed by the J. Horace McFarland Company, Harrisburg, Pa. Every issue contains numbers of very fine half-tones, all requiring the most perfect presswork, and the results obtained are certainly worthy of note by all printers desiring to do the best work. It is run upon a sheet 42 x 54 inches in size, at a speed of between 1,300 to 1,400 per hour, which certainly speaks well for the capabilities of THE WHITLOCK. This publication is only one of many printed upon Whitlock Presses. If you are looking for an up-to-date, well constructed, thoroughly reliable cylinder machine for high-grade cut work, you can make no better selection than

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Will  
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Is the  
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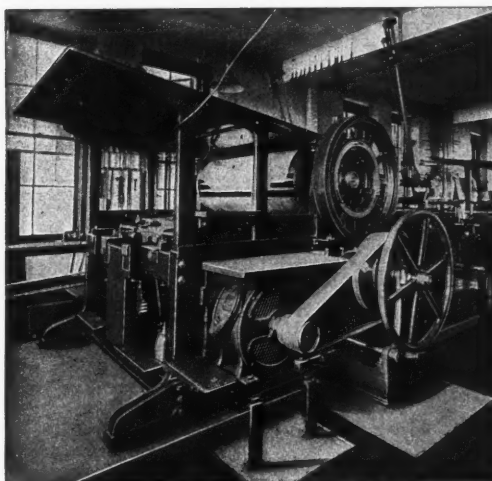
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Direct electrically driven presses can be used independently of the rest of the shop equipment, and require only the power necessary to operate the driving motor.



Westinghouse Motor Driving Cylinder Press.

## Decrease Costs

Direct electrically driven presses turn out more and better work than others. They are cleaner, easier maintained, and can be installed where most convenient.

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Acme  
Binder  
No. 6

Patented in Europe  
and the  
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"The Best Automatic Wire-Stapling  
Devices on the market"

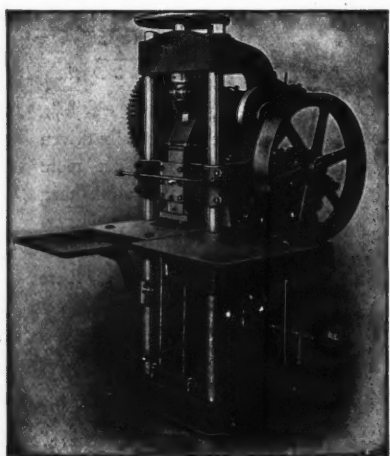
Operated by hand or foot power.  
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## THE CARVER & SWIFT STAMPING AND EMBOSSING PRESS



Gold Medal Award WORLD'S FAIR,  
ST. LOUIS, MISSOURI  
The Highest Award and Requires No Explanation

We have always endeavored to be conservative in our way of advertising. We, therefore, may be making haste slowly, but we have been building up a reputation for our press which is not to be shaken.

When we state that our press is the *best* built, the *best* mechanically constructed, the *quietest* running, the *most* economically operated press of its kind yet brought before the trade, capable of producing the greatest variety of work in intaglio and steelplate effects in the quickest time and at the greatest profit, we simply reiterate what users from all sections of the country are continually stating. Is this not sufficient?

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7 Jordan Street  
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**C. R. CARVER, COMPANY**  
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BEAUTIFUL  
BLA-CKGRE-ENAN-DMAG-ENTA

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Black No. 40.  
Green No. 640.  
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THE QUEEN CITY  
PRINTING INK CO.

PRINTED ON 80-1 PINE WHITE  
GRADED PAPER, MADE BY  
THE CLAMPSON COATED PAPER CO.  
HAWORTH, OHIO

COPYRIGHT, 1924,  
BY THE QUEEN CITY PRINTING INK CO.



Is the Ink **THAT CAUSES...** that pleased expression



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Makers of High-Grade  
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*Profitable to the Printer—Labor-Saving to the Pressman*

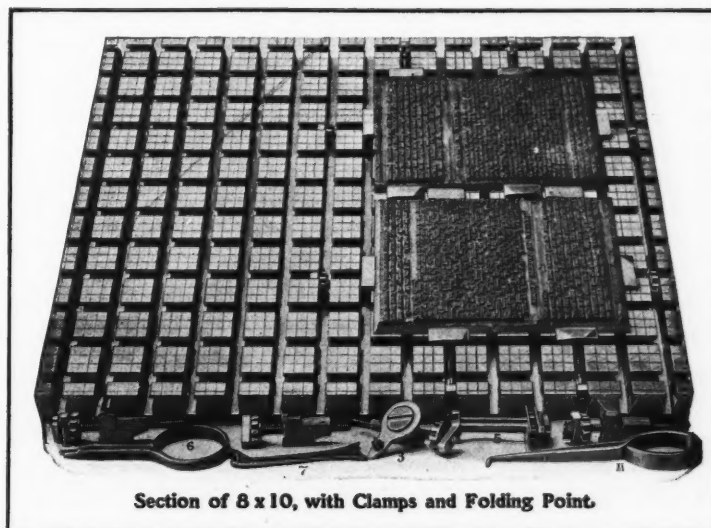
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EMBODIES THE ONLY ABSOLUTELY PERFECT PRINCIPLES OF A PLATE-LOCKING DEVICE FOR LETTERPRESS PRINTING ON

## FLAT-BED OR ROTARY PRESSES

Can be used on  
"small runs"  
to the  
greatest  
advantage  
as the  
plates are  
quickly changed



Section of 8 x 10, with Clamps and Folding Point.

For color work  
requiring  
hair-line  
register, its  
value is  
at once apparent  
to the  
intelligent  
pressman

THE "UNIQUE" BLOCK POSSESSES MANIFOLD ADVANTAGES FOR ANY  
AND ALL KINDS OF PRINTING

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Elizabeth Daily Journal, Elizabeth, N. J.  
Metropolitan Life Insurance Co., New York  
James Knapp Reeve, Deposit, New York  
Delamare Printing & Publishing Co., New York  
Southgate Press, Boston, Mass.

Scribner Press, New York  
Winthrop Press, New York  
Wm. Siegrist, New York  
American Bank Note Co., New York  
New Era Machinery Co., Boston, Mass.  
Kochler Co., Scranton, Pa.  
Sackett & Wilhelm, Brooklyn  
Isaac Goldman Co., New York  
Griffith-Stillings Press, Boston, Mass.

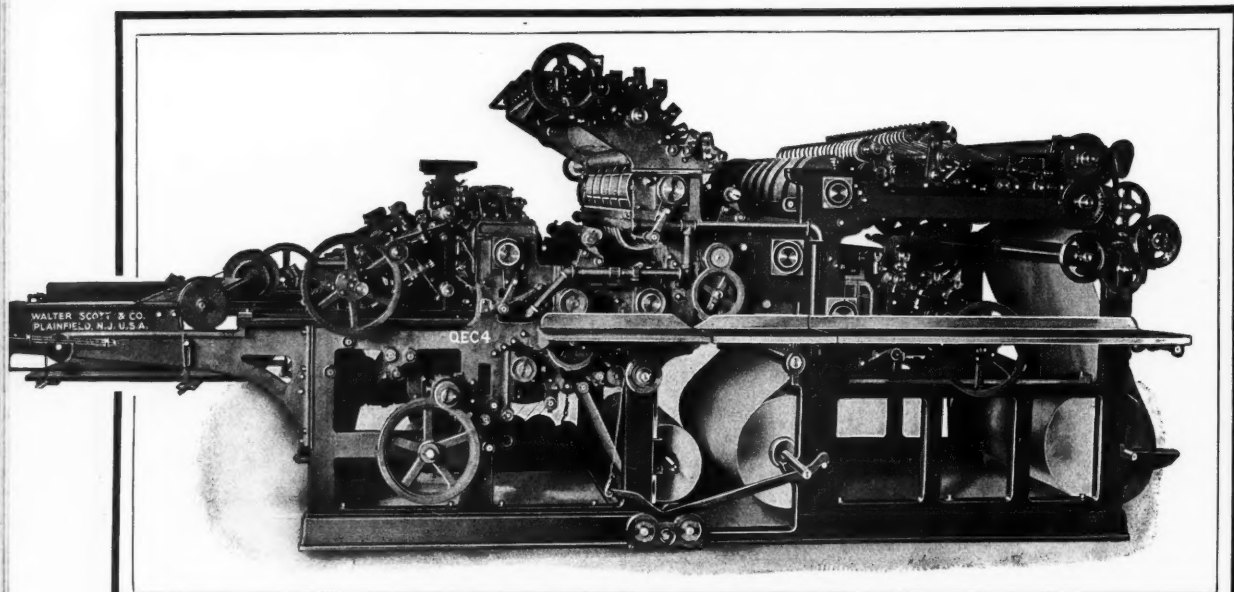
Frank A. Munsey, New York  
J. J. Little, New York  
International Text Book Co., Scranton, Pa.  
H. H. Norton, New York  
American Colortype Co., New York  
Scheffler Press, New York  
Globe Lithographing Co., New York  
Norwood Press, Norwood, Mass.  
Plimpton Press, Boston, Mass.

AN EQUIPMENT OF "UNIQUE" BLOCKS WILL MORE THAN PAY FOR ITSELF IN  
A SHORT TIME, FOR IT IS THE GREATEST TIME-SAVER IN THE PRESSROOM

*Send for Pamphlets, Price Lists, Etc.*

## ROCKSTROH MANUFACTURING CO.

ATLANTIC AVENUE AND CHESTNUT STREET, BROOKLYN, N. Y., U. S. A.



## Hundreds of Dollars Extra

were earned by a progressive printer  
who installed a

### Scott All-Size Rotary

which enabled him to finish a contract  
*Ahead of Schedule Time.*

YOU COULD MAKE MONEY if you would  
install a **SCOTT ALL-SIZE ROTARY** and be  
in a position to handle long runs of presswork.

These machines are in operation in different parts  
of the country. Send for descriptive catalogue.

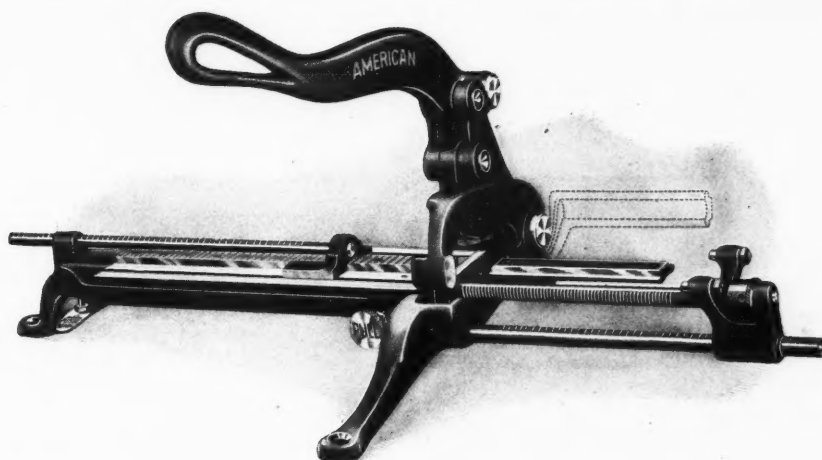
NEW YORK OFFICE, . . . 41 Park Row  
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Cable Address—WALTSCOTT, NEW YORK



**Walter Scott & Co.**  
**PLAINFIELD, NEW JERSEY, U. S. A.**

# AMERICAN LEAD *and* RULE CUTTERS

Have "shown the way" for five years. For five years they have steadily improved in quality and grown in popularity. **Recent improvements** in these machines make them so **much better than the next best**, that there is really no ground for comparison. There are none "just as good" — none **near** as good. Strong talk? Yes, but the facts justify it. You'll say so too after a trial, or even an inspection — for their superiority is as apparent as it is real. They are saving money — earning money for others, **why not for you? Better order one right now.**



## FOUR STYLES



### No. 30 — AUTOMATIC LOCKING GAUGES

Capacity, 105 picas, by nonpareils; also 45 picas, by points, **\$12.00**

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Capacity, 105 picas, by nonpareils - - - - - **10.00**

### No. 10 — GRADUATED TO PICAS

Capacity, 84 ems - - - - - **7.00**

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Capacity, 14 inches - - - - - **6.00**

ALL DEALERS SELL THEM

MADE  
Only by **H. B. ROUSE & CO., 61-63 Ward St., CHICAGO**

JOHN HADDON & CO. . . . . LONDON . . . . . Sole Agents for Great Britain

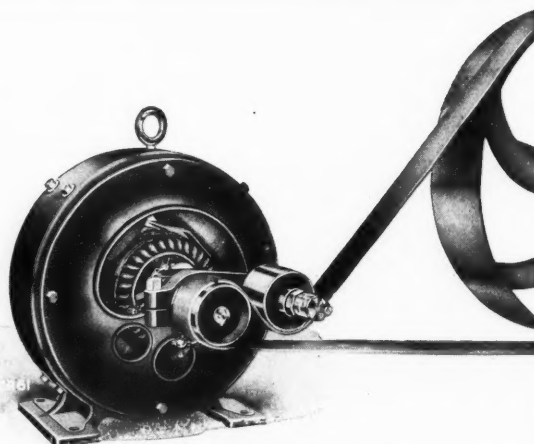
# "THE STANDARD" MOTORS

## A GENERAL STATEMENT

THIS is our first direct advertisement to the printing trade. Our line of "Standard" Motors, including twenty frames from 15 H.P. down, have for the past eight years found many friends among printers and the allied trades.

Many of our frames were designed especially for driving presses, electrotypes machinery and composing machines.

We have an excellent, practical solution of almost every problem in motor driving in your own line of machinery, and will be glad to show what we have done in similar lines on learning your wants. Send for Catalogue.



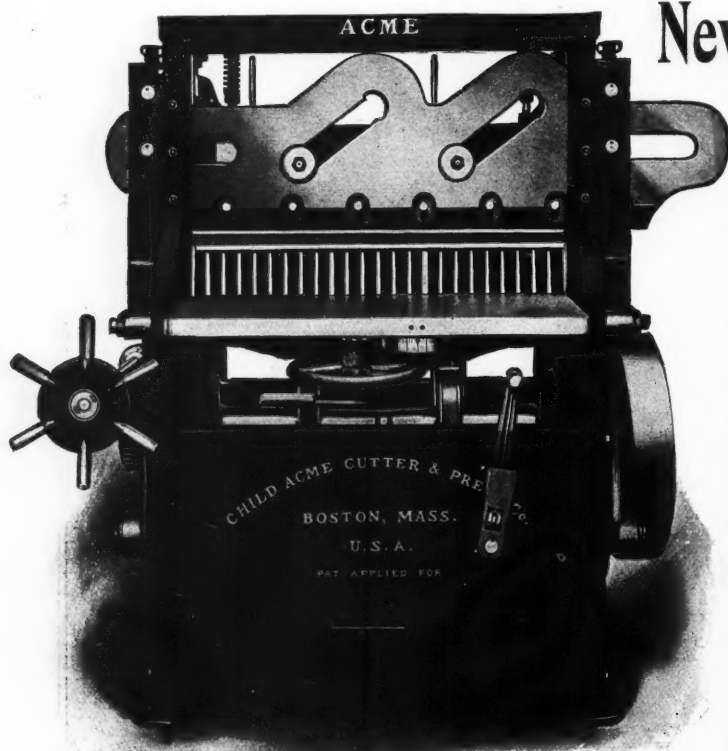
## THE ROBBINS & MYERS COMPANY

Main Office and Works, SPRINGFIELD, OHIO

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BALTIMORE—221 Park Ave.  
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BOSTON—235-237 Congress St.  
CHICAGO—1107 Fisher Bldg.  
LOS ANGELES—278 S. Main St.

PHILADELPHIA—730 Witherspoon Bldg.  
ST. LOUIS—12 North Eighth St.  
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## New Acme Automatic Clamping Cutters

*Built in 34 inch, 38 inch, 42 inch  
46 inch and 50 inch*

SELF,  
HAND AND  
FOOT  
CLAMP  
In combination

Inside Gear,  
Flush Box  
Frames,  
Crank Motion,  
Cut Gears and  
Steel Shafts

### The Child Acme Cutter & Press Co.

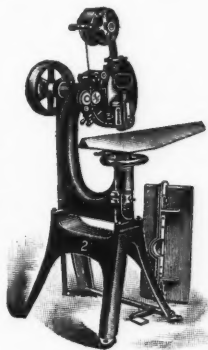
33-35-37 Kemble Street, BOSTON, MASS.  
41 Park Row, - - NEW YORK, N. Y.

ST. LOUIS PRINTERS' SUPPLY CO., 211 N. Third St., ST. LOUIS  
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ALLING & COREY, - - 225 Washington St., BUFFALO, N. Y.  
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AMERICAN TYPE FOUNDERS CO., - - - - - PITTSBURG, PA.



## "Perfection" Wire Stitchers

Thousands  
used  
by the  
Best Firms



In  
All Parts  
of the  
World

MANUFACTURED BY

**The J. L. Morrison Co.**

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Toronto, Can.

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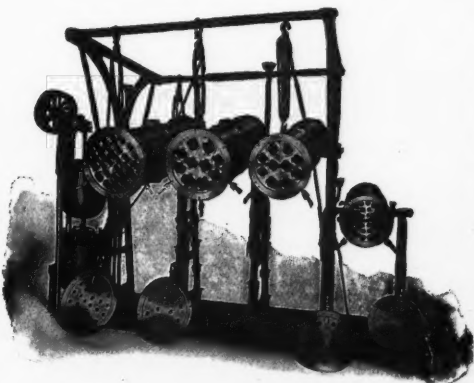
Leipzig, Ger.

FULL EQUIPMENTS OF THE LATEST AND  
MOST IMPROVED

## Roller-Making Machinery

FURNISHED

ESTIMATES FOR LARGE OR SMALL OUTFITS



**JAMES ROWE** 241-247 S. Jefferson St.  
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**Macey-Wernicke Co.**  
GRAND RAPIDS, MICHIGAN  
FORMERLY THE FRED MACEY CO., Ltd.



PATENT APPLIED FOR

## Inter-Inter

### Filing Cabinets

(Patent applied for)

¶ The new, up-to-date system of Sectional Filing Cabinets. A century in advance of all others. Old styles, old methods left far behind. Nothing like this simple, labor-saving, space-saving, money-saving system ever before thought of.

¶ Briefly — an outer cabinet or shell — the various filing devices in skeleton units to fit inside — all interchangeable one with the other.

¶ All separate tops, bases, loose ends and other useless and expensive features eliminated.

¶ The Interchangeable Interior Filing Cabinets are illustrated and described in new catalog No. S-4305

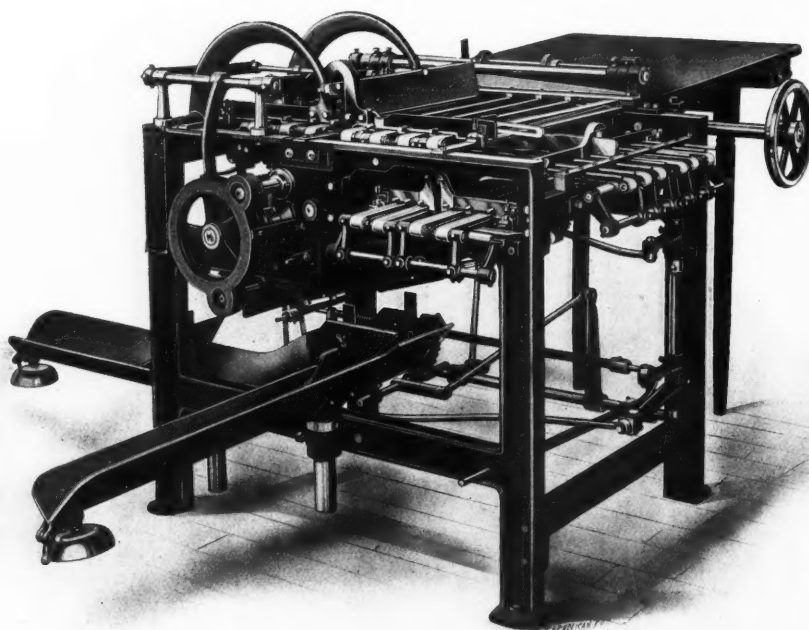
Mailed free on request.

¶ Terms to the trade  
on application



# Job and Circular Folder

FOR SMALL WORK



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Made by

## Brown Folding Machine Company

Erie, Pa., U. S. A.

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5 Torrens Street, City Road

Chicago, Champlin & Smith  
121 Plymouth Place



*Cleveland, Metropole, Caravel, Lisbon Ivory Wove, Lisbon Superfine, Lisbon Bond, Lisbon Extra Strong, Lisbon Ledger* are some of our water-marks.

<b>Caravel</b> . . . . .	A medium grade of engine-sized paper of excellent value.
<b>Lisbon Ledger</b> . . . . .	An account-book paper of excellent value and moderate price.
<b>Lisbon Superfine</b> . . . . .	Superfine in every sense.
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<b>Lisbon <sup>AND</sup> Bond</b> . . . . .	Have the unusual qualities of high value and low price.

*Offered in case lots. Send for samples.*

### EXPORTERS

of all grades of Paper, Cardboards, Boxboards, Printing Machinery, Printing Inks, and everything connected with the Paper and Printing Trades.

**PARSONS BROTHERS, PAPER MERCHANTS AND EXPORTERS**  
257 Broadway, NEW YORK CITY

CABLE ADDRESS: "PARSOBROS," NEW YORK

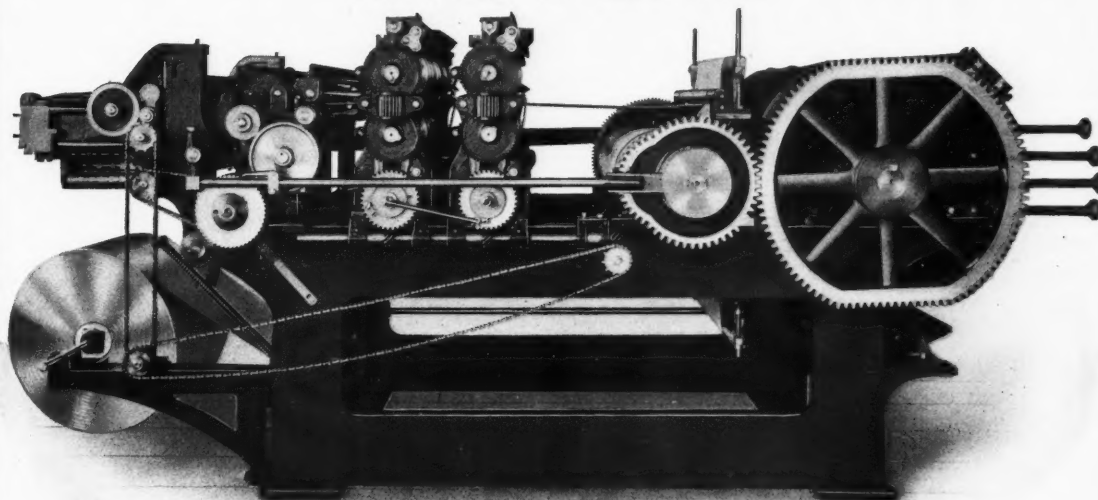
171 QUEEN VICTORIA STREET, LONDON, E. C.  
Cable Address, "Normanique."

PITT STREET, SYDNEY, N. S. W.  
Cable Address, "Unitpaper."

44 ST. GEORGE'S STREET, CAPE TOWN  
Cable Address, "Spediteur."

## THE COY FLAT-BED ROTARY

TWO COLORS \* CLEAN WORK



A 12 x 36 COY PRESS equipped for perforating, slitting, numbering by two systems, folding and gathering.

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**COY PRINTING PRESS CO., 358 Dearborn St., CHICAGO, U.S.A.**

*Rapid Work Our Motto*

**DINSE, PAGE & CO.**

**Electrotypers**

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167 Adams Street, Chicago

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**Peerless Electric Co.**

**MOTORS**

**Printing Press Work a Specialty**

122 - 124 South Green Street

**CHICAGO**

**BUFFALO  
PRINTING INK WORKS**

**BUFFALO, N.Y.**



**THE ROBERT DICK  
MAILER**

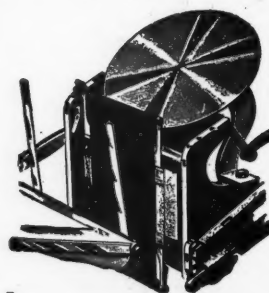
The PRINTERS' FRIEND

Unrivalled for simplicity, durability and speed. With it experts have addressed from 6,000 to 8,586 papers in less than an hour. Latest record, 200 papers in less than a minute. No office complete without it.

Price, \$20.25—without royalty.

For information concerning mailer, address

Rev. ROBERT DICK ESTATE, 139 W. Tupper St., Buffalo, N. Y.



**REAL  
IMITATION  
TYPEWRITTEN  
LETTERS**

*Produced by the  
Adamson Attachment.*

Can be used on any job press, no washing up, prints through ribbon automatically kept moving and produces the real imprint of the typewriter ribbon mesh,

making the most perfect imitation typewritten letter known. We also manufacture high-grade Typewriter Ribbons and Carbon Papers and Pencil Carbon Papers. Write for particulars to

**MILLER-BRYANT-PIERCE CO., Dept. No. 10, Aurora, Ill.**









# THE HARRIS AUTOMATIC PRESS

meets the growing demand for large quantities of colored illustrated advertising matter, and special color illustrations for magazines, etc. This insert printed from electrotypes in two colors at one feeding at the rate of 6,000 an hour, or 12,000 impressions an hour. The Harris Automatic Press gives unequalled results in the hands of intelligent pressmen.

THE HARRIS AUTOMATIC PRESS CO.  
NEW YORK      NILES, OHIO      CHICAGO

SEE OTHER SIDE



The Harris Automatic Presswork

"CAUGHT!"



# THE INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXXV. No. 6.

SEPTEMBER, 1905.

TERMS { \$3.00 per year, in advance.  
Foreign, \$3.85 per year.



## IS IT NOT SO?

BY ARTHUR K. TAYLOR.

WHEN thou takest thy pencil in hand to make an estimate, consider with joy that thou hast presses that are as lightning for speed, but forget not that they are equipped with trips and that thy feeders are but human.

Rejoice that thou hast a compositor who doeth a day's work in six hours, but know thou that thy competitor even now plotteth to entice him from thy service by offering him more recompense.

Let thy heart swell with pride when thou considerest the excellence of thy presswork, but remember that a form backed up wrong hath no value in the sight of a customer.

Sing a glad song that thy compositors labor both night and day, and that thy pressmen receive recompense for time and also time and a half, but tear thy hair and cease not from wailing if thy typesetters busy themselves turning letters for lack of sorts, and if thy pressmen run three hundred impressions and lift the form for another that is in greater haste.

Add to the cost of stock a modest sum for profit and cutting, and remember that perchance the cutter cutteth it three inches too short, or getteth four less out of a sheet than was figured; moreover, give heed to the value of enameled paper that hath been soaked by water from a leaking pipe, for have not all these things and even more come to pass?

See that thou overchargeth no man for composition, but forget not the shortness of the life of type, and consider who payeth the proofreader, and the foreman, and the errand boy, and the rent of the shack in which thou toilest both night and day.

Neither deal grievously with any man when thou chargeth him for presswork, but shouldst thou not fortify thyself against the day wherein thy presses wear out? And who payeth the insurance man, and

the gas bill and the cost of power? Neglect not the opportunities for thy salvation.

Be of good cheer when thou considerest the marvelous implements thou usest, but how much better off art thou than him that lacketh them if thou givest all the advantage that ariseth from their use to him that buyeth thy wares? Truly, thou canst gather unto thyself enough business to keep a multitude employed if thou but seest to it that thou lovest enough on each job that thou takest.

One week thou art rushed to death and lo, the next thou hast more leisure than a new doctor in the neighborhood wherein he was raised.

Consider that what thou to-day buyeth from the typefounder and the pressbuilder for lawful coin of the realm thou canst not even to-morrow barter for the price of old junk without thou deliverest it f. o. b.

In the morning thou art consumed with fear lest thy competitor by underbidding securest the job thou cravest, and in the afternoon, when thou findest that the work is surely thine, thou makest haste to find out wherein thou didst fall down in making thy estimate, and lo, is it not that thou didst leave out the cost of all the stock, and figured on only half the impressions of presswork?

Thy neighbor asketh thy price for a piece of work and it cometh to nineteen and one-third simoleons. He departeth, yet cometh again on the morning of the second day and sayeth that a man who printeth in the next block maketh a price of eleven simoleons, howbeit he would rather deal with thee, considering that he hath sore doubts as to thy competitor's ultimate salvation, knowing that he is not one of the elect; but shall he lose money because thy competitor is a gentile? And thou listeneth to the voice of thy neighbor and maketh it even fifteen simoleons for love of thy brother.

And when thou eateth the rich viands and drinketh of the fine wines at the time when all they that print gather themselves together that they may collectively commiserate, doth not thy competitor tell thee that the price he gaveth thy neighbor was twenty-two simoleons, and how that he did like to faint? Now, who shalt thou believe, knowing that one is thy neighbor, and that one is thy competitor, and furthermore, that "*in vino veritas*"?

There cometh a season when the sun shineth ardently upon the face of the earth, and the pavement that is made of asphaltum waxeth soft. A man walketh a square and the collar that he weareth about his neck wilteth, he climbeth a flight of stairs and he sinketh down for weariness; so that business languisheth, and for every man that bringeth an order, are there not eleven that come seeking a price, and when it is vouchsafed them, do they not turn away sorrowfully, for it is known that if they do but seek assiduously they can get work done for next to nothing, for is not this the season of "fillers"?

Now, the manner of the filler is this: That it is filled with much grief and more misery. It is fair to look upon, but destruction followeth in its train. It is called a filler because he that harboreth it findeth when he hath a profitable job offered to him that he hath no way to do it, for is not his plant filled full of "fillers"; and is it not so that when a man waxeth busy and refuseth to reprint a job for the same price that it was beforetimes taken at, it being a "filler," then doth not his customer wax wroth and doth he not take away every other job that he hath, for he sayeth in bitterness, Behold, he thinketh that I am easy, yea, that he hath me where my capillary vegetation is of stunted growth. I'll not stand ferret. Which being translated, signifyeth that he hath lost an customer, yea, an good customer.

If thou are young in years, and so puffed up with wisdom that thou needst not to consider these things, and lest perchance thou avoidest out of the sight of the foolkiller, well will it be for thee if thou art abducted into the camps of those of the Franklin Club, or yet into the ranks of those of the Board of Trade, else how shalt thou live? seeing that thou art encompassed about by a multitude of rat holes for the swallowing up of thy substance.

BEFORE the value of advertising and its importance in business building was so widely recognized, the shaping of style in printing and its general trend lay mostly in the hands of the printer. To-day his voice is scarce heard above a whisper; the business to be served both dictates and points the way. Many business houses have installed private plants; many purchase special types to be used by the printer solely on their own work; others designate the type and control the arrangement. Under this condition the printer may either remain passive, and go but as goes the current, or he may become active and while still following the natural flow of the stream yet possess force enough to stand at the helm and shape his own course in that stream.—*Will Bradley in the American Chap-Book.*

Written for THE INLAND PRINTER.

## THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. XXIII.—THE SYNTAX OF VERBS.

IT has been often asserted that the proper use of language is best enforced by examples of improper use, accompanied with correction, or set as a lesson for correction by the student. Whether that is true or not, improper use abounds in print as well as in speech, and no other method than that of citation will make it evident. The desire that it shall be evident is prompted by the hope of inducing better effort toward correction by proofreaders.

In each of the following sentences (all from actual writing by men who should do better), instead of syntactic agreement, there is disagreement of the simple kind that proofreaders should always correct:

The whole town, with the exception of the cathedral and 140 houses, were burned to the ground.

The depth of the channels of the large streams prevent the use of their water for irrigation.

Fruit and cotton culture are developing.

The grand jury has the right and it is their duty to compel the witness to answer.

The Senator declared he had absolute faith in the sincerity of every one of the men who had pledged him his aid in the fight.

It is said there were many collectors after the dishes, and that \$2,500 have been offered for them.

Very little thought is necessary to show that what is meant in the first sentence is that the town was burned; transposition of the words makes it unmistakably evident—"With the exception of the cathedral and 140 houses, the whole town was burned." As first given it says "the town were burned," an expression that no proofreader would pass without correction when no other words were used, and that no one should pass when the other words are used. The others are just as plainly wrong—they say that "the depth prevent," that "culture are developing," that "grand jury" is both singular and plural at the same time, that "men pledged his aid," and that one sum of money "have been offered."

Goold Brown's first note under his general rule for agreement of a verb and its nominative is: "When the nominative is a relative pronoun, the verb must agree with it in person and number." The first example of error under this is a sentence from Blair's "Rhetoric," and shows an expression that always has been and is much more common than the one that is truly syntactical, as in the correction following it. The sentence is, "The second book [of the *Æneid*] is one of the greatest masterpieces that ever was executed," and the correction is, "were executed," the reason for correction being that the antecedent (the subject) is plural, and so the verb should be.

This brings up the question whether common use of a certain expression does not make that expression

perfectly legitimate. Undoubtedly the people who use a language are at liberty to mold that language as they choose, and they do seem to choose the use shown in the sentence quoted, if one may depend on any less than a full or very large count. If they really do choose it, though, the choice amounts to one of being ungrammatical, for the expression certainly is not grammatical. The circumstances are such that any proofreader would be perfectly justified in leaving any such sentence as written, for the doubt whether the

and it should be made to agree with its nominative. Thus these sentences are correct: "The progress of his forces was impeded." "The ship, with all her furniture, was destroyed." These are simple cases, and it is very easily seen that they say that progress was impeded and that the ship was destroyed. But many sentences are written — yes, and many printed — with the verb in the wrong number, as these would be with "were impeded" and "were destroyed." Here are some, from print:



NATURAL ARCHWAY, NORA CREINA BAY, SOUTHEAST COAST SOUTH AUSTRALIA.

Photo by H. H. Tilbrook.

writer would prefer to be truly grammatical or not is good reason for non-interference.

A very common occasion of error in the number of the verb is the intervention of other words between it and its subject, especially of another noun in the other number. For this Gould Brown himself quotes another grammarian, William Allen, as follows: "The adjuncts of the nominative do not control its agreement with the verb." Why Brown quoted this without criticism is not apparent, and it is strange that Brown let such an opportunity pass. The ruling is right in its intention, but as a matter of fact the order of things is reversed, for the verb is the word under government,

The rapidity of his movements were beyond example.—*Well's History*.

The mechanism of clocks and watches were totally unknown.—*Hume*.

Hence it is that the profuse variety of objects in some natural landscapes neither breed confusion nor fatigue.—*Kames*.

No small addition of exotic and foreign words and phrases have been made by commerce.—*Bicknell*.

The dialect of some nouns are taken notice of in the notes.—*Milnes*.

By which means the order of the words are disturbed.—*Holmes*.



The twofold influence of these and the others require the asserter to be in the plural form.—*O. B. Peirce*, a grammarian who called verbs asserters.

Such redundancy of epithets, instead of pleasing, produce satiety and disgust.—*Kames*.

Most of these were written by grammar and rhetoric writers, and yet they are all plainly wrong. Evidently the mere fact that a man writes about grammar does not guarantee accuracy in the writing—nay, more, it does not guarantee clear or correct thinking. This is to be applied also in the case of the one who is now saying it, who earnestly desires his readers to do some thinking for themselves, and does not desire one of them to insist that anything is right because he said it.

(To be continued.)

Written for THE INLAND PRINTER.

### SPECIALTY PRINTING.

BY GEORGE SHERMAN.

#### NO. I — IMITATION TYPEWRITER LETTERS.

THE continual demand for increased output and perfection in all manufactured products is responsible for the great number of subdivisions of modern industry. The worker in any one of these branches of the trades is known as a specialist. His practical knowledge is confined to certain latitudes, and it is reasonable to assume that he is better fitted to work in his chosen field than the all-around man.

Printing has its subdivisions and its outgrowths. Most of us are familiar with the subdivisions of the trade in the typeroom, the pressroom and the bindery of the modern commercial printing house. But there are immense industries—outgrowths of letterpress printing—with ways and means of production little known to men who are confined to the narrow sphere of job-printing. New processes and specially constructed machines have been brought out in such rapid succession within recent years that it would be next to impossible for one house to cover the entire field of manufactures in printing.

It is interesting to know how the specialist prints a design on a million wooden boxes, made of one-half-inch boards, in filling a single order from one of the large packing-houses; how he prints and enamels metal goods; how fabrics and stockings are printed; and how badges, celluloid, flour sacks, and many other materials are printed. While it is of interest to know these things, it is of greater value to learn how the methods employed by the specialist may be economically used in the production of occasional jobs of this kind with the ordinary facilities of the job-printing office. All of these subjects will be covered in succeeding issues of THE INLAND PRINTER, but in this, the first article of the series, I will confine myself to the subject of imitation typewriter letters, because it is a business more closely related to everyday commercial work.

The enormous increase of the mail-order business within recent years has given a corresponding impetus

to that branch of printing which relates to the production of typewriter letters in facsimile. No other form of printed circulars possesses so much of the character of a personal appeal. The imitation typewriter letter is the one successful means of delivering a "heart to heart" talk in "cold type." The value of the printed letter is increased all the more as the imitation approaches the real thing in appearance.

The methods used by those who make a specialty of printing imitation typewriter letters for the large mail-order houses will be of value to most printers. I visited the mechanical department of such a printing house in Chicago some time ago. The magnitude of the business was a revelation to me.

"This order of letter circulars printed on both sides of the sheet is for five million copies. The printing, as you see, is an exact facsimile of the work of the Remington typewriter, showing the ribbon effect, etc. We employ one hundred and thirty men in our establishment, which is devoted exclusively to the production of typewriter letters in facsimile."

These words, from the superintendent, gave me a first idea of the immensity of this business.

The work was done on a Harris Automatic press, printing two letters at one time at the rate of six thousand double sheets per hour. The pressman was making the form ready for printing while I was there. I noticed that he applied small bits of folio to the make-ready of individual letters scattered all over the sheet. This was done to produce a certain unevenness in the impression, which is a characteristic of all work done on the typewriter. This method showed some letters printed strong and sharp, while others were comparatively faint—a good way of reproducing the uneven touch of an operator on the typewriter. The ribbon effect was produced by drawing a piece of silk fabric over the curved electrotpe and completely around the form cylinder. The fabric was pulled taut and fastened on the ends with plate clamps. One piece of silk is all that is required for a day's run of from fifty to sixty thousand impressions. This same method is successfully employed to produce the ribbon effect on a platen press. A similar piece of silk is attached across the grippers, which comes between the type-form and the sheet of paper in printing, thus showing the mesh of the fabric in the impression.

When printing ink is used, other than copying, it must be reduced somewhat so that it will work through the silk in perfect distribution.

To produce large quantities profitably, in offices not equipped with a Harris press, it becomes necessary to run forms of eight or more circulars on a cylinder press. Very satisfactory results have been attained by using zinc-etched reproductions of the original letter, as written on the typewriter.

It is not well to attempt to mix large quantities of inks to match a certain typewriter ribbon, when printing imitation letters from plates on a cylinder press. It is difficult to do this successfully and much waste



and time may be avoided by buying the exact color required from a reliable ink house.

One of the most successful among late inventions of rapid addressing machines, designed for the purpose of addressing letters from mailing lists in imitation of the work of the typewriter, is a rubber-stamp platen printing press. The imitation typewritten circular is printed from a rubber stamp, mounted on a wooden base. This stamp is made from a matrix of a type-form. The space in the circular occupied by the address is mortised in the block and a mechanical attachment in the press brings a differently addressed

duces a fairly good imitation typewritten circular, but the impression therefrom is a little too sharp and it fails to give that delicate blur discernable even in the best of typewriter work.

The ribbon effect has been successfully produced on a cylinder press by still another method. This consists of stretching the silk over each page and locking it between the furniture in the margins. A very thin China silk is the best, and if the form is first sprayed with stale beer, the fabric may be beaten into the depressions of the type-face with a dabber. This procedure will prevent excessive blur in the open parts

### A little drop of ink does wonders

AMERICAN TYPE FOUNDERS COMPANY RIBBON FACE TYPEWRITER

### Merchants try steadily for success

AMERICAN TYPE FOUNDERS COMPANY LINING REMINGTON NO. 2

### Advertise quality of their stocks

AMERICAN TYPE FOUNDERS COMPANY NEW MODEL REMINGTON TYPEWRITER

### Through the medium of modern type

AMERICAN TYPE FOUNDERS COMPANY NEW MODEL SMITH-PREMIER TYPEWRITER

### You cannot find a better salesman

AMERICAN TYPE FOUNDERS COMPANY LINING SMITH-PREMIER TYPEWRITER NO. 2

### Advertising is a fine art dependent solely upon modern ideas

AMERICAN TYPE FOUNDERS COMPANY 6-POINT AMERICAN TYPEWRITER

### Come choose your roads and go away

AMERICAN TYPE FOUNDERS COMPANY NEW MODEL REMINGTON NO. 3

### Beautiful dark floral patterns

AMERICAN TYPE FOUNDERS COMPANY NEW MODEL SMITH-PREMIER NO. 3

### Latest Specimen Respectfully Submitted

THE KEYSTONE TYPE FOUNDRY 10-POINT ELITE TYPEWRITER

### The Remington Typewriter Machine

THE KEYSTONE TYPE FOUNDRY 12-POINT REMINGTON TYPEWRITER

### Desirable Faces in Strong Display

THE KEYSTONE TYPE FOUNDRY 12-POINT SMITH-PREMIER TYPEWRITER

individual rubber stamp into this opening at each impression. While this process fails to supply the effect produced by the mesh in the typewriter ribbon, it does give a certain blurred effect that is readily mistaken for the work of a typewriter.

The results produced on these addressing machines gave birth to the idea of using rubber stamps in imitation typewritten work in letterpress printing, and rubber-stamp forms are now being successfully printed on cylinder and Gordon presses. A certain desirable effect, not obtainable with the ribbon frisket, is produced by this means.

A "ribbon-faced" type is also made which pro-

### Brief Accounts of Adventures in the Wild West

BARNHART BROS. & SPINDLER 8-POINT TYPEWRITER NO. 1

### Interesting Books Short Articles

BARNHART BROS. & SPINDLER 12-POINT CALIGRAPH NO. 2

### Grandest Exhibition Latest Fashion

BARNHART BROS. & SPINDLER 12-POINT YOST

### Great Variety of Writing Machines

BARNHART BROS. & SPINDLER 12-POINT REMINGTON NO. 6

### Beautifully Illustrated Magazines

BARNHART BROS. & SPINDLER 12-POINT REMINGTON NO. 7

### Elegant Chair Household Furniture

BARNHART BROS. & SPINDLER 12-POINT OLIVER TYPEWRITER NO. 3

### Strong Individuality of Elite Typewriter

INLAND TYPE FOUNDRY 10-POINT ELITE OLIVER TYPEWRITER

### Fine Oliver Work Closely Imitated

INLAND TYPE FOUNDRY 12-POINT OLIVER TYPEWRITER

### Accurate Justification Simplified

INLAND TYPE FOUNDRY 12-POINT SMITH-PREMIER TYPEWRITER NO. 1

### The Newest Fac-simile Face for th

INLAND TYPE FOUNDRY 12-POINT REMINGTON TYPEWRITER

### Typewriter Face on Standard Line Body

INLAND TYPE FOUNDRY 10-POINT TYPEWRITER

### Indispensable to Circular Printers

INLAND TYPE FOUNDRY 12-POINT TYPEWRITER

of the letters. While the beer possesses adhesive properties, it may be easily removed with lye or benzine and it will not stick the type in distribution if the form is washed in the regular way.

Another method is to run a piece of felt through the press, just before printing. This has a tendency to force the silk down between the lines.

Very satisfactory results have been produced on platen presses with the Adamson attachment. The principle of printing through fabric is applied in this attachment also, but there is an automatic arrangement which changes the position of the ribbon, thus presenting a fresh portion of the fabric to the type-form

at each impression. It gives a clean impression and avoids frequent washups and changing of the silk.

The compositor has a great deal to do with the making of a perfect imitation typewriter letter. He too frequently attempts to adhere to styles used in book composition, which should be avoided. It is a better method to follow typewritten copy exactly, even to making the irregular indentions and supplying the slight infelicities sometimes noticeable in typewriter work. Even an error, corrected by interlining, will help to complete the deception. Imitation work is being so well done nowadays that it often requires an expert to discover the deception.

The accompanying specimen shows a method which is frequently used to further complete imitation. The type-form is printed in purple ink, by one of the above methods, showing an error in the composition. The correction is made by interlining with black ink. This requires printing-over with a zinc etching. If cleverly

Written for THE INLAND PRINTER.

### THE "LITTLE BLACK MAN" OF THE PRINTING-OFFICE.

BY EDWARD N. TEALL.

IT was the bluest of Blue Mondays—a Monday of the deepest, darkest, double-distilled ultramarine dye, and things in the *Clarion* office were sadly out of gear. Some strange spirit of perversity seemed not only to possess the souls of proofroom and composing-room workers, from the new copyholder to the silent, saturnine revise-proofreader at the last desk, and from the devil down to the foreman, but to dominate with its malign influence the very material substance of the apparatus itself.

The readers fumed as ink refused to flow and stub (born) pens sputtered over soft paper, and the inextricable tangle of the types seemed more hopelessly labyrinthine than ever. Miss Jones, one of the "lady" copyholders, while distributing her morning accumu-

We are today sending out our latest catalogue. It will come to you under separate cover. Between pages 84 and 85 you will find a loose circular containing ~~special wholesale~~ <sup>confidential</sup> prices to special agents.

Very truly yours

*James Brown*  
*Sir!*

done, it is almost impossible to tell them from corrections made with pen and ink.

Many of the available typewriter faces, now made by the various typefoundries, are shown herewith.

The six and eight point sizes are used in reproducing testimonial letters in newspaper and magazine advertisements, and in other work where economy of space requires a reduced facsimile. In such cases it saves the expense of making a reduced zinc plate.

(To be continued.)

### GIVES MOTHER ALL HE EARNS.

Billie had secured work in a printing-office and at the end of his first week he applied to the boss for a raise in salary.

"We are giving you five dollars now, Billie, ain't we?"

"Yes, but I give to me mother all I earn."

"All you earn," repeated the proprietor thoughtfully; "and what do you do with the other four dollars and a half? And how long were you at it before you came here?"

"Three weeks," says Billie, "and the way I'm treated makes me wish sometimes I had never learned the business at all."

In the handling of type, as in any other line of work, the effort, in order to win success, must be backed by a definite and clearly defined purpose. To proceed haphazard and trust entirely to luck usually means absolute failure. A type should never be taken from the case and put into the stick without a positive idea as to the exact result desired and to be acquired, for experiment is not the purpose of business.—*Will Bradley in the American Chap-Book.*

lation of manuscript, had hung a batch of obits. on the sports hook, and herself at the same time on the keen and greedy spike labeled "Editorial," causing one "perfectly awful" rent in her sleeve and another in her temper. A cross copyholder makes an angry proofreader—and so the contagion spread until the whole proofroom force was infected with the epidemic disorder.

The bacillus bit everybody in the composing-room, too, and under the ban of its evil spell, one operator's hot metal spurted, while another's machine ground out the hairiest of fuzzy slugs, and matrices jammed in the channels with demoralizing persistence. Gus, the grimy master genius of buzzing belt and whirring wheel, answered impatient calls from one machine after another, until even his warranted good nature was on the point of buckling under the strain. The rich Hibernian vocabulary of the foreman had risen rapidly through the scale of eloquence, from fairly temperate to sizzlingly torrid. But why recount all the wretched catalogue of woes? If General Sheridan's famous definition is correct, the *Clarion* office that day was decidedly in a state of war.

In the midst of this troubled sea there was, however, one little stand of peace. Calm and unruffled, possessing his soul in enviable patience, the Philosophic Compo. pursued the even tenor of his way. His case

—for of course he was an old-timer and worked at the case (philosophy ripens slowly, and the mellow fruit hangs on old boughs—and imagine a philosopher chained to a modern sputtering, sizzling Lino., like Prometheus to his rock!)—was in perfect order! his types clicked steadily, evenly into the stick, his copy was as legible as copy ever is, and his papers never blew about—serenely he puffed his stubby black-bowled pipe (we must permit ourselves another parenthesis to insist on the pipe as the chief essential of the genuine philosopher's equipment) and contentedly he plodded through his morning's stint.

The climax of the day's troubles came early in the afternoon, with a clash between an angry editor and the foreman of the proofroom. When the gale had subsided and the wreckage had been cleared away, thus vocally ruminated the Compo. Philosophic:

"Verily, the poor but patient proofreader is to be pitied—buffer between editor and reader, between the irresistible force and the immovable body. The writer writes, and the reader reads; and neither has ever a thought of gratitude for the patient animated machine that makes the readin' like writin'—as I once heard a clever proofreader define his function.

"The proofreader makes a change that saves the editor a libel suit, and gets called down for not following copy; but when he does follow copy and the bull comes back to the editor, then the proofreader is the goat, and gets the bounce.

"Every trade has its tricks, and every calling its cranks; but what trade can compete with the noble calling of the printer for infinite potentiality of trouble? The comma is the father of woes, and his servants are many; and evil are their ways and great their capacity for mischief.

"In New Jersey not long ago a sensational murder case attracted much attention. A man was murdered in a sleigh, and the suspected murderer was put on the stand for a dose of Jersey justice. The evidence was too strong—insanity was the defense; so the defendant spied a bughouse yarn about a friend named Wolf who had led him astray, and of a 'little black man' who was always at hand to suggest the doing of evil deeds, and to enforce with some infernal power obedience to his fiendish behests. The 'little black man' was responsible, was the claim of the counsel for the accused. After a good deal of learned tommyrot from various and sundry alienists on the deep and darkly mysterious matter of 'dual personality,' the whole case fell through—the bluff went up in a puff, the doctors went home in a huff, and the accused started for Trenton in a cuff—steel, and warranted to wear thirty-five years.

"Well, the murderer has gone to his reward in Duranceville, and people have forgotten all about him and his case; but the 'Little Black Man' is just what the world needed. Who did it? Well, if it was anything wrong, put it to the Little Black Man's account.

"Who pried that brevier font and made hash of a beautiful editorial? The Little Black Man, of course.

"What makes bubbly slugs? What makes matrices stick? What makes the devil devilish, and what makes foremen swear? Well, we guess it's the Little Black Man, every time. He's been pretty busy around here this morning; and I'll tell you just what I've been thinking about.

"The Little Black Man can't get along alone—always has to have some one to work with him. If operators watched their metal, if boys kept inkwells



ABOVE THE SNOW LINE.  
Photo by E. M. Keating.

filled, and if numerous other things were different, the Little Black Man would have to go out of business, and hang out the nothin' doin' sign.

"That's all—except that while the Little Black Man may be turned down, the devil is still with us—and if I should catch hold of him just now, he'd be turned up and spanked."

And carefully taking his hat from its hook, he removed a paste-pot from its cavernous depths, while the disappointed devil rubbered warily from his dark retreat in the corner.

#### THE ROYAL ROAD TO SUCCESS.

I am a regular reader of your most valuable journal. I find the suggestions most helpful, and know that success will crown the efforts of every observant reader of THE INLAND PRINTER.—W. P. Shelley, Lewistown, Pennsylvania.



Written for THE INLAND PRINTER.

**MODERN BOOKBINDING.**

BY A. HUGHMARK.

NO. VI.—MARBLING.

**M**ARBLING is an art that requires some knowledge of the harmony of colors. Yellow, blue and red are primary colors, and for marbling purposes we include black and white, although, strictly speaking, these can not be called colors. The secondary are those that can be obtained by the mixing of any two primary colors. Green is a secondary color, being composed of blue and yellow. By combining two secondary colors, we obtain the tertiary group. Olive or slate come under this classification. To obtain a pleasing effect the stronger (primary) colors should be neutralized by harmonious secondary colors. By obstructing the light we obtain shadow. So, too, with the treatment of colors. The darkest color used in the pattern ought to occupy three times as much space as the lightest. We term yellow, with the various tints up into red, warm shades; and blue running into reddish tints we call cold; hence it will be seen that red should be used between blue and yellow to make the combination effective. For this same reason green, being a combination of blue and yellow, is complementary to red.

With these few observations in mind, it ought not to be difficult to determine what colors will be the most pleasing for a certain purpose. The actual process consists of placing the colors on a suitable medium (size) from which they can be transferred on to the sheet or book edge. The necessary implements are: Marbling trough, a cup or small bowl and brush for each color, combs, stylus, skimmer, board and clamps for books.

It is not necessary to go into the chemistry of the preparations of pigments, as marbling colors are now manufactured ready for use. It only remains for us to provide our marbling size, alum water, sprinkling water, alcohol and ox gall. The trough should be made of wood with zinc lining and preferably enameled white inside. It should have a sloping partition about one-quarter of an inch below the rim and a few inches from the end. When skimming or drawing off the colors, they are drawn over this partition. The size of the trough should be about five inches longer than the longest book to be marbled. Width, about ten or twelve inches, and depth from one and one-quarter to two and one-half inches. For skimmers, use strips of thick blotting paper, as long as the width of the trough. The stylus can be a pointed stick, or a heavy knitting needle. Brushes ought to be made of bent bristles to permit the colors to be thrown on with accuracy. A rod to hold across the trough to tap the brushes against while throwing on the colors is also part of the outfit. The boards should be of suitable size for the books, one to be placed on each side, and the clamps are to fasten

or grip the boards together, thus holding the books compressed while dipping.

Combs can be made by placing needles into a split or double tarboard. This board should fit inside the width of the trough and be cut so that the upper part, or top, extends over the rim on each side. The depth should be, when the needles are in place, such that the points will go into the size one-fourth of an inch. Grooves should be cut at regular intervals, the width of comb pattern desired, for the needles to be laid into. The board is then glued together and another one glued on each side to keep it flat and stiff. If two combs are made, each a quarter of an inch shorter on the inside than the width of the trough, and these fastened together with one-half inch hinge strips, a side-moving peacock comb is obtained. A level bench with room all around for colors, bottles and books, besides the trough, is then all that is required.

When dipping, care should be taken to go down into the size as little as possible. The motion should be from left to right, with a slight inclination toward the surface; this is necessary to avoid air bubbles. When ends are dipped, the back should go in first, as that is apt to be put down deeper than the last corner. If the end toward the fore edge is allowed to go down below the surface, an exceedingly ugly streak across the corner is the result. For comb edges, the fore is marbled before the ends are trimmed; otherwise the patterns would be broken up during the rounding. Comb patterns should run in the same direction on top and bottom edges; the direction of the comb ought to run from tail to head on fore edge. For any pattern not drawn, books are trimmed all around, all edges being marbled at the same time.

**MARBLING SIZE.**

Before any marbling can be done, a size on which to float the colors should be prepared. The size should be a mucilage, free from granules or strings. Its consistency should be such that the colors can be drawn over its surface by means of the stylus, without it (the size) being drawn along. In other words, the stylus should draw the colors and cut the size. This is for comb edges only. For ordinary marble or vein patterns the size can be more viscous. Several vegetable growths yield a mucilage suitable for this purpose. The best known to the trade are carrageen moss and gum tragacanth. There are a number of others, some of which have been used to advantage, but the two mentioned are best for general use; those only will be considered. Carrageen moss is the cheaper and more easy to prepare, so that it will be given first consideration. It is an algæ used for various other purposes in the industrial arts and in medicine. Care should be taken to procure the best quality only. This is a horny, yellowish-white substance. As all mucilage contains sugar, lactic acid will form, with decomposition in comparatively short time, making it unfit for use as a size. One can figure about three quarts for the ordi-





"THE WHISTLING GIRL."

Eugene J. Hall, photographer.

Engraved by The Inland-Walton Company.

nary trough and, if the job warrants it, double this quantity can be made and preserved a week or more by the addition of a little borax. About two-fifths of an ounce of moss to the quart, or two and one-half ounces to six quarts of water, will make a size of the right consistency. If vein or marble is to be executed on it, about one hundred and fifty grains of borax can be put in while boiling. For comb edges, do not put in borax before the second day in summer or the third day in winter time. The boiling should be done in a clean kettle in the evening, the day before it is wanted. It should not be boiled much; just let it bubble a few times, then pour it into a crock and let it cool over night in the room where the marbling is to be done. It is absolutely necessary that it be thoroughly cooled to the same temperature as the room where work is to be done before using, otherwise a film will form so quickly that the colors can not be thrown on successfully. If it is boiled too much, it becomes muddy and flaky. If



IN THE COLORADO MOUNTAINS.  
Photo by E. M. Keating.

a film forms before the colors are on, these will not expand, but form into star-like formations, become veined, or will have edges serrated.

The size should be well strained before using. To test its strength, pour some of it into a flat dish and throw on a drop of color; if it sinks, add to it a drop of oxgall and try again. This must be tried until the color drop expands to about two inches; then take the stylus and draw as for comb edges. If the color is drawn along with the stylus (mixes) and can not be cut by it, the size is too thick and should have enough water added, of the same temperature, to make it right.

If the colors run and can not be drawn in straight lines, the size is too thin, and in that case more will have to be boiled and added to it.

In no instance should these trials be carried on in the trough, as some color is bound to be mixed with the size, making a clear pattern impossible afterward. In adding the gall, use only a few drops of color for trial and keep careful note of the relative proportion when successful, so that the same can be maintained for the trough. Never pour any left-over color back into the jars. The oxgall that has been added while marbling would spoil the entire quantity in the jar. Before any color is thrown on in the trough, after the size is found to be just right, or has been made so, the surface should be skimmed by drawing a strip of blotter from end to end and over the partition, as described above. This skimming should be repeated to draw off all remaining colors between each dipping.

Gum tragacanth is a dried sap from an astragalus shrub growing in the Ottoman Empire. The white, flat gum that is imported from the Levant is the best suited for marbling size. It is dissolved in cold water—about three ounces of gum to two quarts of water. This should stand for twenty-four hours; then stir well about every two hours until all the gum is dissolved, which will take twenty-four hours more. Add four quarts of water, stir well again and then strain. It will not attain the best consistency and fineness for comb edges until about the fifth day, when a slight fermentation will have begun. In procuring the gum, select the large white flakes and reject that having a brown color.

Although marbling colors are ground with oxgall, it is nevertheless necessary to have it at hand in a small bottle having a perforated cork, through which a small tube has been inserted. In this manner it is easy to add a drop of gall to any color that does not float or spread to the required two-inch expansion. Gall for this purpose should be clarified by having all fatty substances removed. Put a pint of gall into a quart bottle; add one-fourth of a pint of grain alcohol and cork it up and let it stand for about three weeks; then filter through heavy blotting paper. The result will be a limpid yellowish or greenish fluid that will keep for years. Use gall as sparingly as possible. While it does not hurt the colors in immediate use, it ruins the size if it becomes mixed with it.

Alum water should be used as a binding size on all edges, in order to give a good result. Put a pound of alum into half a gallon of water and dissolve by heating. Let it cool and then bottle up, and it is ready for use. Sponge the edges that are to be dipped at one time only before preparing the colors for these same edges. That will give the alum water sufficient time to dry, but not enough to harden on the edges before dipping. If the sponging is done on a quantity of books at one time, allowing the alum to harden, the colors can not be made to take.

(To be continued.)

Written for THE INLAND PRINTER.

## LETTERING FOR PRINTERS.

BY THOMAS WOOD STEVENS.

## NO. III.—LOWER-CASE ROMAN.

A MONUMENTAL inscription in solid capitals is a dignified, impressive thing; it has an architectural beauty quite apart from its merit as a band of design. A page of text set in capitals, on the other hand, is not only difficult to read, but wrongs the delicate fabric of which it is composed: a stately and beautiful form should not be reduced to work-a-day occupations. Also, a page of capitals is a diffi-

## Lower Case



a a b b c c d d e e  
 f f g g h h i i j j  
 k l l m m n n o p p  
 q r s f f t t u v w  
 w x y y z œ tu



Far different these  
 from every former  
 scene; the cooling  
 brook, the green,

FIG. 12.—Alphabet by Harry E. Townsend.

cult task to execute. From these considerations, very indirectly and by a laborious evolution, came the lower-case.

With the fall of Rome, the Roman letter began to deteriorate. After some centuries of scattering ecclesiastical use, it assumed a loose, irregular form, not without merit and well adapted to production with a pen, called "half-uncial." This letter, being very ill-executed, came to the notice of the Emperor Charlemagne, in the ninth century, and he ordered, as an official style, the form called "Caroline" to be used. As this letter spread northward, it attained a heavy, spiky variant from which our black-letter takes its descent.

The invention of printing found a fairly regular

and established usage among the calligraphers, distinguishing between capitals of the old form and lower-case; in the northern work, a strong distinction was made between the body letters and the versals; also the initials were varied and elaborated with color, to mark the beginning of each new verse and chapter.

Until it was engraved in type, however, the lower-case had never found a positive, perfect or definite form. The models of the early typefounders, who were merely trying to imitate in a new and less expensive manner the work of the calligraphers, were naturally obtained from the best penmen of the day. The difficulties of punch-cutting shortly served to rid the letter of its more fanciful characteristics. Within thirty years from the time the first book issued from the press, there were types in both the roman and black-letter, which, in proportion and design, were unsurpassed for four hundred years. In detail of execution they were faulty, owing to the unfamiliarity of the process; but they defined the form of the lower-case letter, and since that time it has altered only in detail and in the degree of exactness with which it has been rendered.

By its history, we see that the lower-case is the newer and commoner element. It still has about it, especially in such phases as the italic lower-case, the feeling of the pen. Its broken and irregular line, the wide variation in design from letter to letter, and the inevitable accent of the capitals with which it must be used, all mark out the field of its usefulness. It is the common reading medium; beauty of space and line may be given to it; a myriad airs may be played upon it; but it must remain subordinate under all conditions.

## EXECUTION OF LOWER-CASE LETTERS.

From the nature of their work it appears that the lower-case letters do not usually require the exactness, either in form or spacing, of the capitals. The same general object must be kept in view: the finished work must look right. But the individual letters may drift considerably from the typical form of the style, and, so long as they do not fall out of harmony, the result will gain in richness by their variety. In observing this point, one should of course guard against bizarre forms and undignified combinations.

The chief advantage of lettered body-matter over type is its freedom, the charm of the nervous line and controlled form. It is necessary, however, that the simple geometrical basis on which one works be accurate. In lower-case writing, the geometrical basis is rather more complicated than with capitals, as so many vital dimensions must be indicated in the ruling. Each line of lettering must be built on at least four lines, either drawn or implied: The base line, on which the body letters rest; the waist line (about half the height of the capitals), marking the tops of the short letters, "a," "m," etc.; the capital line, giving the height of the capitals and ascenders; and

the drop line, indicating the reach of the descender letters, "g," "p," "q" and "y." In actual practice the drop line is frequently omitted, the designer simply estimating the depth of drop.

Most students find it possible, with a moderate amount of practice, to draw lower-case letters of good

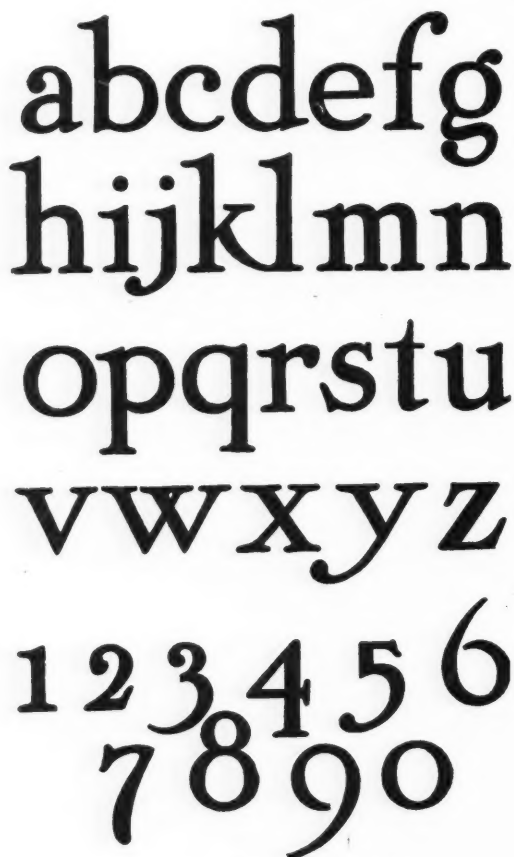


FIG. 13.—Alphabet by Norman P. Hall.

form and proportion. The chief difficulty is not in the individual character, but in holding a page or block of words to an even color; hence the importance of true ruling.

The exact distance between the lines depends, of course, on the particular thing to be done. But the whole character of the letter is affected by it. If the body-space is made much less than that allowed for the ascenders, the letter becomes too thin for its capitals. If the waist line be raised too high, the page suffers in its most vital part—its legibility. To a person familiar with type, these distinctions will be apparent at once; but further explanations will be offered in another place.

The simplest ruling for lower-case is that by which the page is lined in equidistant horizontals. Of these, the first serves as a capital line, the second as a waist line, the third as a base. The space between the third and fourth serves for the descenders (which in this case are not allowed to reach the fourth line), and for

the open white between the lines of finished letters. In the more accurate kinds of work, it is best to add the drop line, and even, in some cases, the "t" line, midway between the waist and capital lines.

As one might infer from its history, the rule for the slant of accented elements is the same for the lower-case alphabet as for the capitals. Vertical strokes, and strokes downward from left to right, are heavy. The "z" is the exception. The lower part of the "g," in some styles, is also an exception, though its form varies considerably and may be as easily rendered in accordance with the rule.

A test of any piece of lower-case work is found in its harmony with the capitals employed. The designer should work with this fact in view. The lower-case letters that follow the capital form the closest (c, o, s, v, w, x and z) differ chiefly in proportion: the angles are somewhat wider, that the white contents may be more clearly distinguishable, and the elements are thicker. The small letters of the lower-case are about

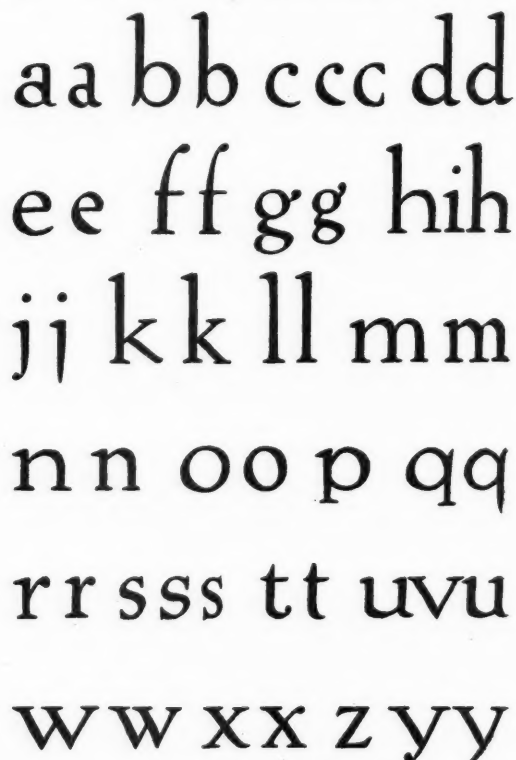


FIG. 14.—Alphabet by Charles H. Barnard.

half the height of the capitals, yet they must stand in the same line, and be read with equal facility. Hence the elements which compose them must be carefully considered: if they were equal in weight to corresponding elements of the capitals, the lower-case line would blacken, and the capitals, with their wide enclosures, would lose force. If the width of elements were reduced equally with the height, all harmony would be lost. The compromise is best effected when the lower-case letter is composed of elements lighter



than the capitals, yet not light enough to make any difference of tone perceptible.

#### SPACING IN BLOCKS AND PAGES.

The general principles of good type composition apply, in the main, to lower-case lettering. An even tone or color should be maintained, and irregular white "rivers" down the page should be avoided at all hazards. The hand-drawn letter permits certain difficulties, which in type seem insurmountable, to be overcome. For instance, the compositor setting type of a certain size in a measure too narrow to allow choice in spacing is often obliged to be satisfied with very imperfect effects. His medium is too limited for the design. In lettering, he would find it easy to cover the discrepancy between the number of letters and the measure of the line by dexterous manipulation of the letter-widths. As with type, the detail, the individual letter, word and line, must be sacrificed to the effect of the block or page.

Theoretically, the type designer usually holds that the space between the verticals of the "m" is the unit of space between the vertical sides of adjoining letters. This unit may be of assistance to the letterer in one respect: if he keeps it in mind, he will be more likely to keep his lower-case work in the most reasonable—which is the most readable—proportion. The problems of spacing are too complex for any unit to appear often. The thin vertical letters (i, j and l) will always require more space at each side. The round letters will always require considerably less. Where a round or half-round letter stands next to a vertical, a compromise is necessary. The unit only comes into play, literally, when two full letters with vertical sides fall next to each other in a perfectly normal line. A glance at a line of print will show how frequently this happens.

Viewed at close range, the greatest legibility is obtained by open spacing and wide bands of white between lines; in printing, the use of double leads. This has the disadvantage, however, of forcing the letter face down to a smaller size than that actually required by the copy and the space in which it is to appear, and the result suffers in carrying power. Also the page is broken into bands, and loses color and coherence. Equal misfortune attends the other extreme. Compromise is essential, and the trained eye of the designer is the sole judge. Looking to type-work for a helpful analogy, one observes that in the smaller sizes, Caslon Old Style, set solid, goes far toward fulfilling the artistic requirements. In larger sizes and small blocks, this face becomes too light, and the distinction between the heavy and light elements is too pronounced. From a brief study of this and other reasonable type faces, one may come to the lettering problem by a just approach.

The difficulties of spacing should be taken into account in planning any piece of work. You have a definite copy, just so many words, which you pro-

pose to letter in a block or panel of a certain size. Consider the limits of legibility, and make some rough experimental notes to determine the height of letter you will use. Bear in mind the distance from which the completed or reduced panel will be read. Then decide the proportions, rule up the panel and begin work. After a little practice it will seldom be necessary to do the ruling more than once.

Under certain conditions, where it is desirable to produce as large a letter as possible to carry the copy

When 'Omer smote  
                   'is bloomin' lyre,  
 He'd 'eard men sing  
                   by land an' sea;  
 An' what he thought  
                   'e might require,  
 'E went an' took—the  
                   same as me!  
 The market-girls an'  
                   fishermen,  
 The shepherds an' the  
                   sailors, too,  
 They 'eard old songs  
                   turn up again,  
 But kep' it quiet—  
                   same as you!  
 They knew 'e stole; 'e  
                   knew they knowed.  
 They didn't tell, nor  
                   make a fuss,  
 But winked at 'Omer  
                   down the road,  
 An' 'e winked back—  
                   the same as us!  
 Rudyard Kipling

FIG. 15.— Informal Roman, by Addison Scott.

in the given space, it will be found expedient to reduce the space between lines, even to the point where the ascenders of one line pass the descenders of the line above. In such a case it may be necessary now and then to decrease the height of an ascender or to shift the spacing of a line to avoid conflicts. Such an exercise may be successfully carried out, as in Fig. 16, but only in a letter and for a purpose which will permit an informal treatment.

In laying out practice exercises, it is advisable to undertake blocks or pages which must fill a definite measure, rather than verses, or like copy, in which it is only necessary to keep one edge straight. Thus the full problem is met, and one becomes accustomed to shifting words and letters, or even whole lines, without loss of time and effort.

## THE FOUNDATIONS OF STYLE.

Different styles of lower-case letters are obtained by varying the relative height and depth of the ascenders and descenders, the height of the letter-body, the shape and weight of the serifs, the relative weight of the thick and thin elements, the width of the letter-body, the general weight or color, and the details (shape of the prevailing curves, etc.), and by certain minor effects in setting or constant spacing. In all



OU are invited to visit The Jarvie Shop on the First Days of its residence in The Fine Arts Building, Room Six Hundred Thirty-eight, Friday and Saturday the nineteenth and twentieth of May. The Jarvie Candlesticks and other Craft Work will be shown.

FIG. 16.—Panel by Charles H. Barnard.

these directions numberless experiments have been made, so that it is readily possible to find any given idea of style repeated in many separate combinations, and from the sanest to the most extreme conditions. Nevertheless, a designer of strong personality seldom uses one style for any considerable length of time without developing in it a new set of minor variations, making the letter at last as personal and individual as his handwriting. This is the condition under which the most interesting styles are produced—the unconscious influence of a personal taste on a reasonable form. From conscious efforts to be original we get strained and bizarre effects that can not but make the judicious grieve.

A wide departure from the more typical form in any one direction will usually produce an immediate sense of the uncommon. It may be a departure in a direction that has a reasonable basis; as, for instance, the oft "discovered" idea of very high ascenders and short descenders, which is founded on the fact that

we read type chiefly by the upper half of the body, as one can readily determine by experiment. This condition is recognized in most of the old forms, which allow for a decided difference between the ascenders and descenders. The weakness of further development in the same direction, for any formal purpose, lies in the condition which the high ascenders impose on the upper-case letters. When this idea is carried to extremes, the capitals become so high that they overpower the lower-case following. A partial remedy is found in some types (Caslon, for one) by allowing the ascenders to rise slightly above the serif line of the capitals; a compromise both just and instructive.

Similarly a change of style by shifting proportions of thick and thin elements has its limitations. When the weight of line is too nearly equal, the color of the low letters becomes too heavy, and the design suffers an indefinable loss of elegance; when the light elements become too thin, the page wears the eyes. In all the other vital characteristics the same need of holding to the golden mean will be found to prevail.

In spite of these conditions, which may at first seem like shackles to the designer's originality, the advantage of the lower-case field is its freedom. There is always to be held in view the ideal condition—the richest page in color and beauty of line, combined with complete legibility. With this ideal each increment of added skill has value, each minor discovery in forms and combinations of form is to be hailed with gratitude. In lettering one has not to consider the metallic rectangle that binds the compositor's fancy; the kerned letter is no longer a source of waste, the tied letter no longer impossible.

When all the minor compromises—the details of execution—have been mastered, there remains the great relation to be determined for each particular piece of work: the structure must stand on a firm technical ground, and its object must be harmony—the harmony that decorates the central thought, yet detracts from it not one instant of attention.

(To be continued.)

## HOSPITAL ROOM FOR PRINTERS.

Public Printer Palmer has furnished a room in the new Government Printing-office at Washington with modern medical appliances and supplies where aid may be given employees in time of sickness or accident. Sudden disabilities are frequent among the four thousand employees. Dr. W. J. Manning has been named physician in charge.

THE traditions of the book office are seldom such as to permit of the production of successful commercial printing. The commercial office is bound by traditions which run amuck with bookwork. Tabular work could hardly equip a man's mind for a pleasing handling of type display, no more than one would look to the accountant, or man whose problems are figures, for a thought which is creative. It is usually within the scope of an individual or a business to hold to one line and handle that line well; to turn to many lines, especially if these lines are not kindred, one to the other, usually means a mediocre product, and often an absolute failure.—Will Bradley in the *American Chap-Book*.







“Tom Birch is as brisk as a bee in conversation; but no sooner does he take a pen in his hand than it becomes a torpedo to him and benumbs all his faculties.”

—Samuel Johnson

**C**OULD he write and design his advertising as well as he talks, then there would be no need of **Dale Ad-Service**. We have the talent that is lacking in Tom Birch

Set in Kenilworth and Caslon Text

“One of the illusions is, that the present hour is not the critical, decisive hour. Write it on your heart, that every day is the best day of the year.—Emerson.



In speaking of the success of Brown we are wont to tell of our own opportunities of years ago. **C** It's a chapter of regrets. **C** If it's worth advertising—do it now.

Set in Avil

## ORTON PRESS Catalog Printers

SIXTEEN JEFFERSON AVENUE  
HAMMOND BUILDING, BOSTON

**W**E DO NOT wish to be judged by what we tell you, but by what we have done. This is the best evidence we can offer you of our superior equipment, of the brain power behind the things we do. **¶** We have no Excuse Department. We do not turn out inferior work under any circumstances. If we had your work to do we would lose as much as you if we did it poorly. **¶** A personal talk will throw a better light on the subject.

**Some Late Work Enclosed**

Set in Dorsey and Caslon Text

**Booklet of  
Deeds Per-  
formed in  
The Busy  
Printshop  
in the Town of Bath**



Set in Hearst

MADE BY THE INLAND TYPE FOUNDRY, SAINT LOUIS

# West Thurston School for Girls



STAMFORD  
MARYLAND

OPENS TUESDAY  
SEPTEMBER FIVE

CASLON TEXT, DORSEY AND CASLON OLD STYLE  
USED IN DISPLAY  
MADE AND SOLD BY THE  
INLAND TYPE FOUNDRY  
SAINT LOUIS

## Moravian Church of Bethlehem



PARK BOULEVARD  
AUSTIN, WASHINGTON

HENRY BEECH WARDER, PASTOR



(Entered at the Chicago Postoffice as second-class matter.)

A. H. MCQUILKIN, EDITOR.

Editorial Contributors—ARTHUR K. TAYLOR, F. W. THOMAS,  
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**SUBSCRIPTION RATES.**

One year, \$3.00; six months, \$1.50, payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

**Foreign Subscriptions.** To countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum, in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

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Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space. THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

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ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

COWAN & Co., Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

A. OUDSHOORN, 179 rue de Paris, Charenton, France.

JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

6-4

**EDITORIAL NOTES.**

THE double-barreled investigation into methods at the Government Printing-office at Washington is another proof that the trade yearns for and must have the fashionable thing.

A FLOURISHING insurance company with all the Wall street frills would be a handy piece of property for the printer who makes estimates on the theory, "I'll get the job if I lose on it, be jing!" Some such easy thing is a necessity when the job and not fair profit is the chief end of estimating.

IN the quest for profits many printers could "make a few" by a sensible and labor-saving arrangement of their workrooms. Not a few offices give one the impression that the material was deposited haphazard during the night, and in the dark of the moon at that. The substitution of a well-thought-out, convenient arrangement for the system-defying, labor-wasting scheme that "just happened" would result in something like finding money at the end of the year. The waste from ill-arranged fittings is just as sinful as any other kind of waste—and just as expensive, too.

THIS is an iconoclastic age, surely; even the time-honored peccadilloes of the tramp printer are no longer looked upon as harmless jokes to be treated with leniency. An English magistrate sent one of the genial gentry to jail for the trifling offense of "working" the secretary of a local union to the tune of 50 cents. That justice must be of the heathen, and not of the elect, else he would have known it is a hoary and sacred vested right of ye printer tourist to obtain money any old way. How does he expect the voluble gentlemen to live? As for the union official who made a to-do about the affair—well, he is simply unspeakable.

FORMER President Benedict, of the National Association of Photoengravers, avers that at its last convention every session was attended by the entire delegation, and all seemed to "realize that the old days of fun and frolic at conventions were passed, and it was now time to do business." Since before the memory of man this is in substance what we have heard prophesied of conventions, but that it can be said of a gathering of graphic arts men after the gavel has fallen denotes progress and business. Mayhap convention work will have to be taken seriously by the stay-at-homes, which would be a rude jar to many comfortable notions.

LITTLE is heard of what is called "welfare work" in the printing craft, which is largely due to the fact that working conditions do not nearly approximate those obtaining where this feature has proved most successful. There is a spirit of independence rife among the great majority of the employees which quickly resents any intimation that they are unable to

provide in ample manner for their own comfort and amusement; and this touch of individuality is a strong indication of their ability to do so. With all this, there appears to be room for the new-fangled notion in some printeries. A Birmingham (England) firm provided a twenty-five-minute concert for those of its employees who remained about the office during the noon hour. The invitations to attend were accepted with cordiality and considerable latent talent was developed. Within a short time the diversion was given a literary flavor by the interpolation of short talks on Shakespeare's works, which of course proved "intellectual treats." We are told that those who attended found the innovation like a bright spot, "making the toil of the day go merrily along." It is not said of this experiment that it paid in hard cash, yet a light heart and a pleasant memory are wonderful extractors of the best there is in a man.

TO assert that the present method or lack of method of teaching apprentices in the printing trades is inadequate is to utter a flat truism. Using the best years of a boy's life to make a scullion of him, leaving him to get what knowledge of the trade he can from the printers or other workmen in the office, themselves too frequently incompetent to impart any knowledge but some of the elementary rule of thumb methods handed down by shop tradition, are not among the least of the evils which beset the apprentice. False standards, low and ignoble motives, are inculcated. Just as weeds grow quickly, so do the malign influences of all that is debasing in nature find more favor in the mind of undisciplined youth than the manliness of clean habits, clean speech and honor and integrity. The speech and manners of the corner loafer and bar-room blackguard are quickly caught up, and the precocious youth imitating the language and deportment of the degenerate is greeted with the amused smiles of his seniors and mistakes them for the encouragement of admiration. That the printers of to-day have passed through such conditions and have become good and useful citizens is a tribute rather to their individuality than to the methods of instruction or the beneficent influences which have surrounded them. The time has passed for the old-trade methods. The trade school is coming to supplant the old ways, and it will be well if both employers and employees realize and improve their opportunity for the new order of things.

THE neglect of the comfort of employees is discussed by Mr. H. J. F. Porter in a recent issue of the *Engineering Magazine*. Mr. Porter says: "It should be realized that in the specialization process which competition has brought about in recent years, employees, no matter how small and apparently insignificant their special operation, are to be considered in the light of experts. Why does the manager then, as a rule, herd these expert employees in dark, ill-ven-

tilated workshops, provide them with poor facilities for doing their work, and offer them few or no comforts? With not only an absence of personal touch, encouragement, and effort to inspire interest in their work, but with the introduction of conditions which induce discouragement, fear of loss of position, and anxiety of mind lest bad workmanship of others may be charged to them and their wages cut proportionally without recourse to some arbiter of justice, will human nature on the part of the employee respond with cordiality to the full expectations of the employer? Certainly not. There is much simplicity in the attitude of mind of one who expects enthusiastic interest in his affairs to be displayed by his workmen when he openly shows that he takes no interest in them. Why are managers so shortsighted as to allow conditions to exist whereby they can not expect to secure the best efforts on the part of their employees?" Mr. Porter generalizes, and generalizing always leaves room for statements in rebuttal. Where employers endeavor to supply sanitary and comfortable quarters for the men and women employed, there is generally a discouraging lack of interest on the part of those sought to be benefited, and attempts made to deride the benefits by defacing and injuring the premises, and these evidences inspire the employer with the opinion that a more narrow policy would be more profitable after all. The whole truth is that a better feeling, higher standards and a wholesome human interest must be established between employer and employee before either can obtain the full measure of benefit from their mutual service.

#### USE AND ABUSE OF TECHNICAL TRAINING.

NO minor feature of industrialism is being discussed more generally throughout the world than the possible effect of the collapse of the apprenticeship system, due to various reasons, but more particularly to the insistent demand for specialists in the mechanical trades. This tendency makes it more and more difficult for youths to master a trade, but capable workmen—men with a thorough understanding of the business, though expert at a division—the world must have. In casting about for a means to fill the void which shop conditions have created, supplementary trade or technical education seems to have made the widest appeal to the greatest number of persons interested in the matter. Notwithstanding this, in America and in the printing trade we evidently have much to learn regarding the system.

Speaking in a large way, there is little of the experimental in technical education. It has been tried extensively in various forms in leading European countries, and not a few of Germany's astonishing strides in the commercial race can be accredited to the work of her trade and technical schools. Great Britain and Australia have pinned their faith to the system, though their field of actual operations may not be so extensive as that of some continental nations; while there have



been several more or less successful efforts in the United States and Canada. Three years ago the Federal Bureau of Labor issued an exhaustive report on the subject compiled by expert investigators, and which was reviewed copiously in *THE INLAND PRINTER* at the time. This report proved (1) the need for some means of supplementing the meager trade education which the workshop affords nowadays; (2) that technical education (with the modifications necessary to meet the requirements of specific cases) is the best means yet devised of meeting the need; (3) that the system may be applied so as to prove beneficial to

so. With that for an ideal, hordes of ill-equipped workers are turned on the labor market, and cause a disturbance for a time, but if they remain at the trade, their sole effect on labor organizations is to depreciate the standard of efficiency. Trade unions do what they can with the material at hand, and with rare exceptions (and then only in a remote way) do not deem themselves responsible for the material. Incapable men join unions if they can, and if employers graduate them for the purpose of menacing the unionists, then the latter must not only accept incompetents, but hustle to get them. The law of self-preservation operates as



RATTLESNAKE LODGE, ON CRAGGY MOUNTAIN, NEAR ASHEVILLE, NORTH CAROLINA.  
Summer cottage of Dr. C. P. Ambler.

employer, employee and society; and (4) that wrongly or injudiciously applied it may not only prove useless, but positively hurtful.

The United Typothetæ has been feeling its way, as it were, on this important subject, and some of the answers received to questions it submitted demonstrate there are crude notions abroad in the land as to the reason for and purpose of technical education. Several employers seem to think the purpose ought to be a crop of workmen that will menace the unions, one answering an interrogation by asking, "What's the use if graduates become members of labor unions?" This gentleman and those of agreeable mind apparently miss the mark. Where schools have been organized for the purpose of merely increasing the number of workmen they have been failures, and deservedly

forcefully in the case of societies as with individuals. Schools on such a foundation — the multiplication of workmen — fail because there is no economic justification for their existence. Rarely is there a dearth of workmen; it is efficient, capable and competent workmen of one kind or another that are wanted. So far as the printing trade is concerned, this is susceptible of proof. Perhaps at no time has employment been so easily obtainable as in the past three or four years. Yet a prominent and careful member of the Typothetæ is responsible for the statement that the unions have lost all the really important strikes in that period and if the Typographical Union resorts to extreme measures on January 1 next, will be beaten out of its boots. Allowing the assertion to go uncontradicted and passing up the prophecy without a challenge, does not the

statement demonstrate that even in this era of prosperity there is no real lack of mere workers? The strikes in which the union was worsted were not lost through defections from its ranks, but by drafts from the ranks of the unemployed or outrageously poorly paid. And if the Typothetæ is to win a strike in the future, its chief reliance must be the unemployed or partially employed. The technical school for turning out men would exert a baneful influence all round. There would be a deterioration in the character of boys seeking entrance to the trade. It would, indeed, indicate a low degree of intelligence if a youth in casting about for a vocation should choose a trade in which the surplus labor was kept at the maximum and placed himself under the tutelage of people whose avowed object in teaching him was to add to the surplus — which means unemployed. The desirable youth would seek the business which gave promise of affording the highest standard of living to those who followed it. Of course, there are those with a natural aptitude for the business who could rise superior to all obstacles, but we are speaking of the average, which after all do the bulk of the work. Low wages almost always indicates low standards in other respects. Let us suppose \$1.25 a day to represent the wages of a low class of labor, and assume that remuneration in the printing trades is reduced to that point, within a few years the mental and moral caliber of the craftsmen will approximate that of the \$1.25 a day laborers.

It is hard to lower the standard of living adopted by any class — it is ever improving, and efforts to prevent advancement are foredoomed to failure. The one thing to do is to aid in the striving for betterment. In the case of technical education, there is little room for difference as to what really is advancement. It consists in developing the worker for his own good. If the system be followed for the dual purpose of affording a pupil an opportunity of seeing what there is in him and of gently and persistently extracting from him the best he has to give, it will prove beneficial to society. The student will be taught to think; a glorious achievement from a personal standpoint, and who can measure the influence for good that one thinking, experimenting worker has on the habits of thought and methods of work of his fellows. We are eternally hearing jeremiads about the evil effects of vicious examples, but few of us readily acknowledge the debt we owe those whose deportment is worthy of emulation.

To be successful, technical schools must have students, and to obtain them, strong appeals must be made to the intelligent selfishness of prospective patrons. They must be shown that attendance and attention will result in their mental, moral and material advancement; that it will aid them in doing their life-work with the maximum of satisfaction. All this makes for a higher order of intelligence in the trade, which in turn means higher wages, for shall an increase of productive power be penalized by a decrease in compen-

sation? Experts tell us the contrary is the rule; and it should be so.

It is important that there be no delusions at this stage as to the uses to which this agency may be put successfully. Ostensibly for the education of workmen, it must be conducted on a basis pleasing to the great mass of that class; any object of the promoters or detail of management which justifies sane opposition on the part of the workers will, if precedent be a guide, insure failure. To aim at the improvement of quality is commendable and meets with the approval necessary for success; to use technical schools as a cloak under which the number of workers may be increased, naturally is a prostitution of a useful idea, and has usually been a failure. W. B. P.

#### AN ORGANIZED CAMPAIGN FOR PUBLICITY.

ONE of the arguments used against the eight-hour workday is that the reduction from ten to nine hours caused hundreds of thousands of dollars' worth of special advertising to be diverted from commercial printers to newspapers. Undoubtedly considerable work has gone that way, but it is questionable if the enhanced cost of printing is responsible for much of it. There is no desire to question the sincerity of those who make the statement, or to discuss it in relation to the eight-hour agitation. The assertion brings to the front a matter of much importance — one which will bear investigation and which should be investigated. In the present period of storm and stress, it is but natural that those in the thick of the wordy war should seek to place the blame of craft ills on the shoulders of the "other fellow," who with much force and some picturesqueness promptly denies responsibility or pooh-poohs the entire matter as being inconsequential and irrelevant. Obviously here we have the best reasons possible for not accepting or approving offhand the dictum of either.

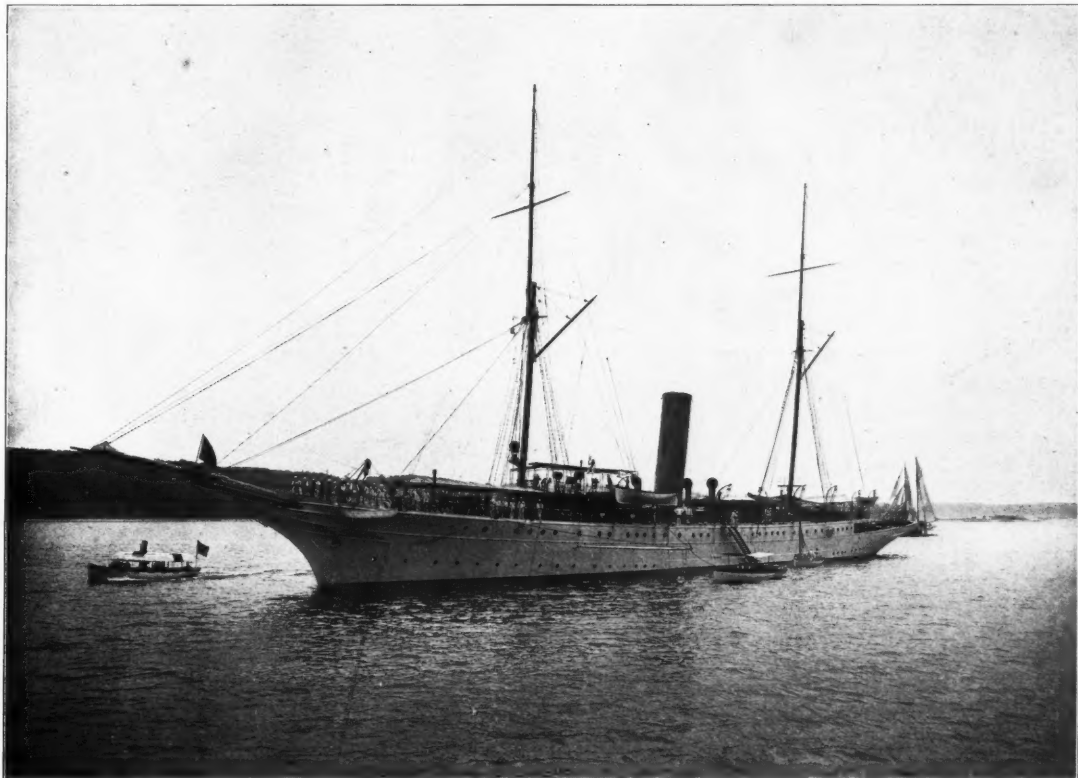
In this matter of obtaining publicity through newspapers, rather than by the aid of the commercial printer, it is well to take into consideration the effect on advertisers of the institutions and people whose self-interests are subserved by the ascendancy of newspaper advertising. Their name is legion. Every one connected with a newspaper, from the high-salaried and alert advertisement solicitors, whose business it is to keep in close touch with all manner of advertisers; to the shallow youth or simpering maiden who takes "want ads." over the counter, is profoundly convinced there is only one way to reach customers through printers' ink, and that is the newspaper. The missionary work of this army of "boosters" is supplemented by the bright people interested in advertising agencies. These are all looked upon as experts in publicity, and in ninety-nine cases out of a hundred, their inclination is to overestimate newspaper worth and unduly disparage the efficacy of books, catalogues and circulars. The newspapers themselves are

not idle as propagandists. The most hackneyed story or the most worm-eaten of chestnuts that takes a fling at publicity via the job office is not considered too trite for the columns of the brightest paper. The business office sees that there is constant iteration of the newspaper view — which is eminently proper from its standpoint.

Probably few commercial printers realize the extent to which this sort of campaign is carried on. A dangerous billboard or the pronouncement of some municipal improvement society is made to serve as the pretext for a homily on the uselessness of this form of

is told by zealous newspaper advocates that all kinds of job-office advertising goes into the gutters and wastebaskets, even when mailed, and any measure which tends to direct advertising outlay to its proper channel, i. e., newspapers — is a real benefit to those who have been in the habit of wasting their substance elsewhere.

It is amazing with what frequency items of this character are "scissored" and reprinted. Not long ago, the authorities of some obscure transatlantic city adopted an ordinance affecting billboards, and the fact was published in our papers with the usual lecture on the folly of an advertiser spending money except



UNITED STATES GOVERNMENT YACHT "MAYFLOWER."  
At the service of the Peace Commission, Portsmouth, New Hampshire.

advertising as compared with what a newspaper has to offer. In fact, the writer has a dim recollection that a leading paper took advantage of some such occasion to declare that advertising by poster, etc., should be prohibited. A "loud" picture on the hoardings serves as an excellent peg on which to hang a dissertation on decency plus some good booming for the advertising department. The average business manager "frowns audibly" if a making-the-city-beautiful article appears with nary a reference to the hopelessness of attempting to keep the streets clean while printed matter may be thrown about promiscuously, accompanied by a gentle hint that these products of the job offices are a menace to health. If an ordinance prohibiting such practices comes before the lawmaking body, the public

with newspapers. And, as if in a spirit of reciprocity, the action of an American citizen putting the ban on street distribution is commended in a British paper, which makes the allegation a basis for a short talk to advertisers on the sinful waste of it all. This amounts to an organized effort, the incidental effect of which is to hurt the commercial printer.

Campaigning of this kind is probably more responsible for the transference of money to newspaper channels than is increased cost of production in job offices. It is not merely a question of "knocking" circulars and posters. If they were relegated, the trade would not be affected disastrously. It is the constant preaching of the efficacy of newspaper advertising and the belittling of other forms that makes the impression on



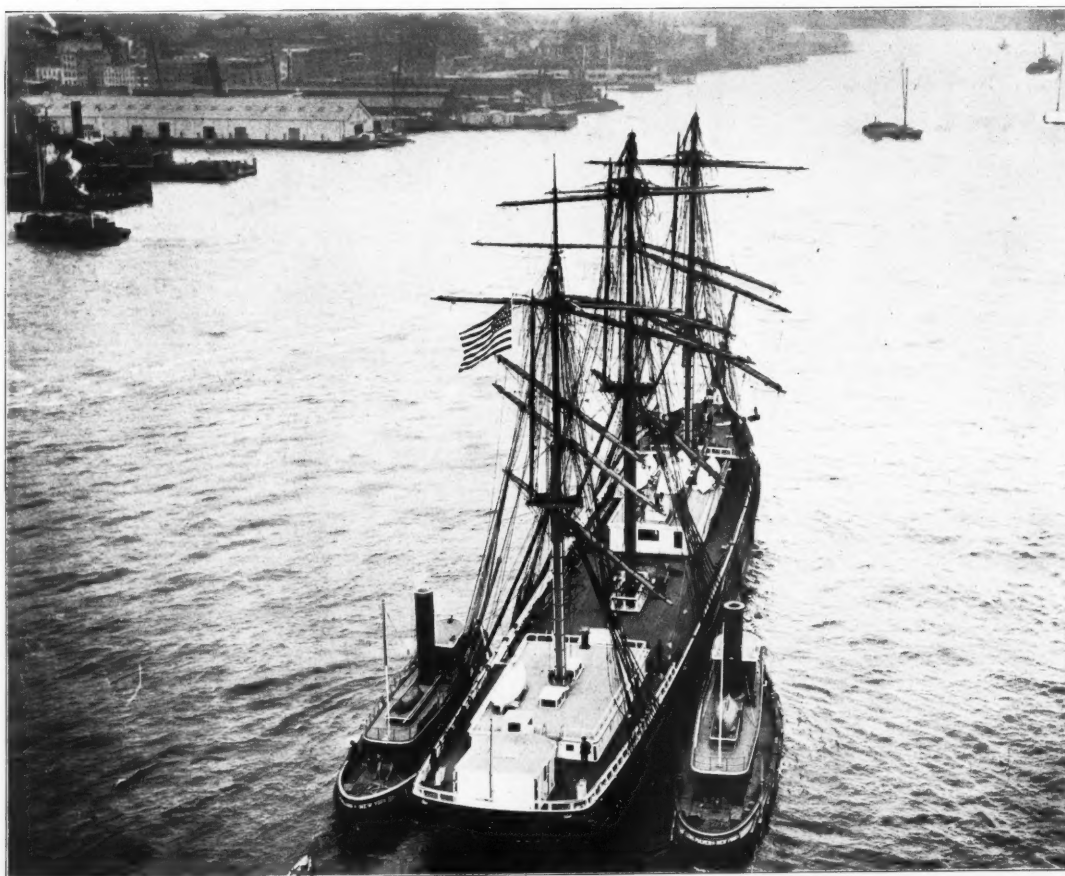
the purchaser of publicity and creates a prejudice in his mind against profitable forms of advertising which would be grist to the commercial printer's mill. Instead of blaming the loss in this connection to high wages, or the length of the working day, would it not be well for the Typothetæ to investigate as to the amount of truth there is in the sweeping assumptions of the newspapers?—for that their unchallenged claims have developed gross exaggerations there can be no doubt. In the natural order of events, such an investi-

Written for THE INLAND PRINTER.

### THINGS A PRINTER OUGHT TO KNOW ABOUT PHOTOENGRAVING.

ROBERT C. KROLL.

**T**HOUGH of the dozen or more interdependencies of the printers' art photoengraving is least generally understood, popular favor has given the "illustrating luxury" such a prominent place in the printing industry that it is recognized as a modern necessity. What is more, this changed condition makes it impera-



PASSING UNDER THE BROOKLYN BRIDGE.  
A full-rigged ship must "house" its topmasts.

gation would disclose many conditions where the commercial printer can be of paramount service to the advertiser. In this way, a filip would be given the hustling qualities of the individual, and direction and force to a general movement having for its purpose the "making of work" for the trade. W. B. P.

A MERCHANT in placing an order for printing demands work which will produce a certain result. The printer who possesses the knowledge which makes possible the handling of his types so as to produce this desired result, has, in that knowledge, an equipment which removes his product from the grind of prices which are competitive.—*Will Bradley in the American Chap-Book.*

tive that printers, publishers and others who have occasion to figure on work in which illustrating is a factor, acquaint themselves with at least the fundamental essentials to good illustrating if they would keep pace with the times.

Good copies being necessary for the making of good cuts, great care should be exercised in their preparation and selection, particularly colored copies, as they do not always reproduce in photography the same contrasts apparent to the eye. Blue, for instance, appears darker to the eye than does yellow; yet, when photographed, the contrast is reversed. Red appears lighter than purple; nevertheless, red will photograph similar to



black, while purple will photograph more or less like white. Similar results are obtained with some other colors, but it is not my purpose to go into this matter at length. Of course, recent discoveries have made it possible to retain relative contrasts in photography, but these processes (owing to their newness or expense), are not generally used. Again, these remarks must not be construed to include the three-color process, which is employed solely for the reproduction of colors.

For high-class half-tone work, properly executed wash drawings are best. Albumen prints, toned, mounted and burnished, are also considered good copies. Platinum prints should be avoided, while tintypes are entirely out of the question. As a vignette on a black contour looks more or less clumsy, such subjects are usually worked over by an artist before they go to the engraver—an item of cost not always considered by the customer. Creases and spots are very serious defects; while they can be more or less remedied, it is not always possible to obliterate them.

Next, the pen drawing, a sharp black and white proof, on a good quality of paper, is preferable for photo-line reproduction. Half-tone prints, especially those in fine screen, should never be offered for straight reproduction. Where no other copy is available, such copies should be reproduced the same as a photograph. Even the later method—the better of the two—should not be used if artistic quality is a factor. In such event, a wash drawing should be made of the subject.

Size and proportion are considerations not to be overlooked. When ordering a cut, determine either the height or width and mark the copy accordingly. Never mark a copy thus, "Reduce to 8 by 10 inches." It is impossible in photography to change the relative proportions of an object. If, for any reason, you can not ascertain the width or height of a cut when reduced to a given size, and if the cut must fit within a given space, mark the size thus: "Reduce to come within 8 by 10 inches." This will avoid possible misunderstanding and eliminate the probability of making cuts the wrong size.

The grade of screen should be definitely indicated. Do not use the terms "fine screen" or "coarse screen." The screens now in use range between sixty and four hundred lines to the inch, and as there are many degrees between these extremes, it is obvious that there are many degrees of fine as well as of coarse screens. Be definite.

Proportion of reduction has much to do with the quality of an illustration. If the fineness of detail permits of no more than half reduction, that limit should be observed. A group, for instance, of one hundred persons in a twelve-inch photograph might make a good half-tone if reproduced same size or somewhat enlarged (if detail is very clear); but the same subject reduced to two inches would make of the faces a conglomeration of white and black spots. The same is true of pen drawings. An artist may make a drawing for reproduction at a given size, and the cut will show

the detail to advantage. Yet if the cut is made many times smaller than was originally intended, in nine cases out of ten the best qualities would be lost—not so much because the etching would not retain them but because they become too fine for ordinary printing.

Worse than all is the enlarged reproduction, particularly photo-line. A print seldom shows every line exactly as it appears in the cut. Some impressions are heavy, others are light, others broken, etc. Such defects are not always apparent to the naked eye, but an examination with a magnifying glass will give one an idea of how an enlargement would appear.

Again, do not use printers' parlance. Do not mark sizes in agate measure, nor yet the point system. Many photoengravers are not familiar with these systems, as the inch measure is their standard. A frequent cause of ambiguity is the marking of sizes by columns. This method is well enough with newspapers doing their own work, but in commercial work it is quite another proposition. As the width of a column is not the same in all publications, the reason for this is self-evident.

Then, we have the blocking margin. It is important to remember that, unless otherwise specified, measurements are made over the subjects, not the block. On the usual run of work an allowance must be made for blocking margin of from one-eighth to one-quarter of an inch. On most minimum cuts, however, the margin is usually cut off either from the sides or top and bottom.

#### HELPFUL EVERYWHERE.

I thought that you would be glad to know that *THE INLAND PRINTER* is just as much appreciated and just as helpful to the printer in the little, out-of-the-way places as in the cities.—*Charles Bear, Dolores, Colorado.*

#### AFFORDS HELP AND RECREATION.

Your valued magazine, *THE INLAND PRINTER*, is constantly on my desk, and affords me a great amount of help, besides recreation.—*Edward Y. Hill, Morristown, Tennessee.*

THE average printing business, and practically every small office is compelled to handle a variety of work and finds it hard to specialize. In such offices, whenever possible, the work should be divided and put into the hands of individual workmen whose sympathy and personal tastes equip them to handle it successfully, thus largely eliminating the element of guesswork. Above all, the proprietor should bring himself to realize that ideas are valuable, and that, the market never lacking a demand, these ideas should be sold at a figure far exceeding that of the routine and conventional. In other words, just the moment a merchant demands a type arrangement containing an element of newness, just that moment he should be demanded to pay the additional figure that such an arrangement is worth; this, with equal truth, whether the newness be the result of uncommon arrangement or of the use of uncommon type. A piece of furniture, suit of clothes, or any article of merchandise made in duplicate and sold from stock brings a fixed price. The moment one demands something special the price is increased in accordance. This line should be just as clearly drawn in printing and can be so drawn inasmuch as the demand for something special and distinctive far exceeds the supply.—*Will Bradley in the American Chap-Book.*



"I WONDER IF DREAMS COME TRUE."

Photo by Eugene J. Hall.

Engraved by The Inland-Walton Company.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

### A PLEA FOR THE SMALL CAPS.

To the Editor: ATLANTA, GA., July 28, 1905.

The abolition of small capitals from body letter probably will not be deplored by printers generally, as it will make for simplicity in the printed page, in the type cases, and I presume in a dozen or more ways for the typefounder. The founder's energy thus liberated may be productive of greater efficiency in other lines, redounding to the printer's good.

However, the passing of the small capital is leaving an aching void in one respect, to the relief of which I hope the founders will soon give their attention and fill the want before it becomes long felt. I refer to the six-point small capital, which is sorely needed to complete the working series of capitals. A cap. series is greatly impaired for general work by the omission of sizes smaller than a fullface six-point capital. To mention two uses to which very small capital letters are frequently put, or would be if they were to be had, will give a hint as to their every-day utility: The composition of title-pages and of envelope corners.

I believe printers would welcome the addition of two or three well-graded sizes of capitals on six-point body, smaller than the regular fullface six-point capital, in series of body letter, especially the lighter-faced series; and, in fact, in the light-face italics as well as other useful series. This would make them as widely serviceable as the Lining Gothics, Engraver's Roman and other lining series.

Why omit some of the most useful sizes of capitals just because a series includes lower-case?

I should like to see this matter taken up and given a sound thrashing by "F. F. T." or some other capable writer.

CHARLES LAWSON WOOD.

### SYSTEM AND OVER-SYSTEM.

To the Editor: TORONTO, ONT., August 3, 1905.

The printing trade is catching the system craze which is infecting the business world. It is a question if the evil of over-system is not greater than old-fogyism. The *Monetary Times* in a recent issue sounds a note of warning that should be heeded by those who think system is able to take the place of personal attention and care in all transactions. Method is good, is essential, but it must be kept in its place. Some of us mistake the means for the end. As we take it, the *raison d'être* of system, or routine, is only to expedite the carrying on of business in an accurate way. But too many are in the habit of regarding the system as the first consideration, whereas rationally it is only a mere crutch with which the better to gain certain results. The instant it becomes cumbersome, or more nuisance than it is worth—and many complicated pieces of red-tape are of this nature—it should be thrown away like a crutch by a well man. To retain it after that stage has been reached is to handicap one's free movements and to buy an aid to success at the price of the success itself. System is good, but it should not be stereotyped; the system that is one man's strength is another's weakness. A carefully thought-out method for reaching an object is important, but not nearly so important as the object itself. The only question to be asked of any man's honest method of con-

ducting his business, however much it may differ from another man's, is: does it do its work speedily, accurately and economically? If it takes more time than it saves, let it be discarded.

H. H. S.

### "A POET'S THEME."

To the Editor: JACKSONVILLE, ILL., August 8, 1905.

On page 727 of your August number you publish an article entitled "A Poet's Theme." Reference to this will explain the reason for sending the enclosed verses. Though the offer was evidently made in a spirit of humor, yet should other verses be received and published, I trust that these may be deemed worthy of a place among them.

M. A. Cook.

### THE LIGHTNING.

The mystic writing on the sky  
For long remained unread,  
Till Franklin's wise prophetic eye  
To wiser brain the message sped.

With simple kite, and cord, and key  
He sent a greeting to the great unknown,  
And by a flash from out eternity  
The wondrous realm became his own.

So, like the mighty man of old,  
He gazed upon the awesome scroll unfurled;  
And read in characters of living gold,  
"God's gift of power to all the world."

[On submitting this application and the specimen of work to the foreman he stated that the sample was hardly up to the average, and was a little off its feet. Things being a little slack he would like the applicant to call around and he would put him on if he could when things brightened up in the fall.—Ed.]

### PULL-OUTS AND WORK-UPS.

To the Editor: DETROIT, MICH., July 17, 1905.

The subject of work-ups and pull-outs in book forms, discussed in the July number of *THE INLAND PRINTER*, although seemingly exhausted as to the cause and responsibility in the event of loss to the house, the chief point as to the prevention of such a mishap is practically left untouched. In these days of electric-welded chases, the point system and the various labor-saving devices which form the equipment of every well-appointed, or at all events, every print-shop worthy of the name, it seems to me a pull-out should be the exception and not the rule, as appears to be the case in some offices, judging from the nature of the inquiry in the article in question. The cause is attributed to bad justification, imperfect make-up, careless lock-up and occasionally carelessness of the pressman and the improper adjustment of the cylinder to the bearers. Why, of course, it is one or the other of these causes, but why should they exist? What excuse can a compositor now offer for bad justification? It used to be one of the first principles instilled into the mind of an apprentice when he first took a stick in hand. "Space even and properly—justify every line" was the caution given. That, however, was in the days of hand composition, and before so many cuts entered into the making of a catalogue page. Now we have linotype, type, mortised cuts and I don't know what beside. Here, then, is all the more need for caution on the part of the compositor. I am quite ready to admit that in some instances it is almost impossible where type is set around imperfectly mortised cuts, and where both type and linotype are used, for the compositor to send his pages from the galley to the stone in such a condition as to require no tinkering with on the part of the stoneman. That perfect state of printerdom has not yet arrived. These, however, are exceptional cases. It is not all book forms—thank goodness—where such a difficult make-up is required, and only experi-



enced men should handle that class of work. Let us take, for example, a form of linotype with occasional cuts and type headings and folios. The work is simple enough, and if only ordinary care is exercised there need be no fault which would cause a pull-out from the type under the cuts, the folios or headlines. Granted linotype slugs are often imperfect, but the imperfection may be detected and remedied at the time of making up. This being so, there will be no working up of slugs and leads in the body of the pages. The great trouble with some make-ups is they do not get the linotype slugs fairly and squarely on their feet when gauging off, the consequence being that when the pages are sent to the stone some of them will be from two to six points shy of the proper length, and if that shortage is not detected by the stoneman, there must be the resultant trouble of work-ups. Now, let us suppose the pages for a form are all placed on the stone ready to be locked up. The stoneman, by glancing his eye over them, can see at once where the weak parts of his form are likely to be. If a linotype form, he will look out for varying lengths in pages or the columns of pages, and also the justification of the headlines; if cuts are included, he will not forget the lines underneath are apt to be loose. In imposing his form, he will also notice whether the string is simply wound around the pages, or whether they are firmly and tightly tied up. If the former, then he may look out for other troubles, for there is evidence of slovenliness and carelessness on the part of the one responsible for the making-up of the page. In such an event, the defects will be there all right enough. But when found, what is he to do besides remedying them? Call the attention of the foreman? No, that would be too much like knocking. When possible, call the attention of the compositor or make-up to the defect. Show him where the fault lies and the trouble it is likely to cause, and nine times out of ten that trouble will not occur again with the same man. It is not always incompetency by any means; it is more often thoughtlessness. Of course the stoneman may come to be looked upon as a kicker, but what of it? Where is the stoneman who has not occasion to kick at times? I have seen pages come to the stone, in which were a number of mortised cuts and linotype matter, from six to twelve points wider at the bottom than the top. Is there any reason in that case why one should not register a kick, and a mighty hard one, too? I have had pages in which occasionally were cuts wider than the matter, and the compositor, instead of making up the cuts to even picas and putting the difference on the sides of the matter, made the matter up to the size of the cuts, thus necessitating taking a thin lead or some other unit out of the margin. It is easy enough to take out a pica from the margin, but when it comes to splitting for a thin lead or even less, it means a sum in mental arithmetic for the stoneman, and eats up a lot of time. I mention these things to show where a stoneman is justified in kicking and by pointing out defects can do much to prevent pull-outs and work-ups. Of course if these things are persisted in, there is only one of two remedies to save his peace of mind and his immortal soul at the same time, get out or "knock." I think I would prefer the former and let the next fellow have his trials. Now comes the actual lock-up. If the preparatory work has been properly done, it is easy enough. One can not here enter into the many details of how to make a perfect form; suffice it to say that while each one may be simple it is necessary. As to binds and the like, there are plenty of methods of detecting them when they occur, and there is no excuse for sending a form to press in which there is a bind. While the lifting of a form is not a sufficient test of its stability, the weak points should receive minute attention, and if they stand the proper test, then the rest of the form may be safely relied upon to stand the run. I do not believe, as advocated in the previous article, that it is necessary to use both crossbars in locking up all book forms, and that the placing of a straight piece of fur-

niture across a section of four pages belongs to the old school of stonemen. It seems to me to be exactly the opposite. In the days of the old wrought-iron, hand-welded chase, it was almost impossible to get a square form without them, but with the present style of perfect chases, it is both economy of time and material to use only the short cross-bar and to lock to one side on all forms up to 25 by 38, and even in many cases 28 by 42. I have sent to press many hundreds of forms locked in this way and have had perfect register, with pull-outs or work-ups an unknown quantity. If, however, a hair-line color register is required, or the pages are of a spongy or otherwise doubtful character, then by all means use both bars, as in such cases the lock-up can not be made too rigid.

In conclusion, to sum up, the prevalence of pull-outs and work-ups may be prevented in most cases by careful and conscientious work on the part of the compositor, the make-up and the lock-up. If they do occur, and given good material, I hold it that the stoneman is largely responsible, as it is his duty to find and strengthen the weak points. The only case to my mind where the blame can not be fixed is where linotype slugs are cut and corrections made in type. This, however, should only be done in a case of rush or other emergency.

As to the pressroom and the improper adjustments of the mechanism of the presses, that is a contingency in which I have had no experience, but as an opinion, a pressman must be sadly deficient who will relock a perfect form six or more points out of register, or allow the presses to get into such a condition that the cylinder constantly rides the form.

H. MIDWORTH.

#### TWENTY YEARS AFTER.



Courtesy J. G. Quinn, foreman *Daily Herald*, Calgary, Canada.

When Mary's father in his pride  
Had Mary photographed  
The folks were pleased; in after years  
My gracious how they laughed.

The nude in art is popular  
In baby life no doubt,  
But after twenty years or more  
'Tis the other way about.

#### TECHNICAL TRAINING IN FRANCE.

The graduation exercises of the Estienne School, Paris, were held on July 15. Thirty-two students, having completed the four-year course, were graduated in the following departments: Typefounding, job composition, stereotyping and electrotyping, typographical printing, drafting, lithography, engraving, presswork, hand-gilding, copperplate printing, bookbinding and photoengraving. Various prizes were awarded for excellence in work.

#### A GREAT HELP.

I do not wish to miss a single number of *THE INLAND PRINTER*, for it is a great help to me in my business.—W. H. Townner, Lynden, Washington.



Written for THE INLAND PRINTER.

### PARIS NOTES.

BY OUR SPECIAL CORRESPONDENT.

**F**RENCH versus American caseroom fittings is a subject of discussion in trade circles here. Improved cases and cabinets, furniture racks and other fittings for the caseroom which have been specialized by certain American firms have found their way into France, and their introduction has called forth a protest from certain quarters. One of the defenders of home industries endeavors to prove that French caseroom fittings are fifteen per cent cheaper than the imported goods. If one caseroom were fitted with French cabinets and frames and another with American goods, the cost of the former would doubtless be found to be lower than the latter. But the question of space, time and labor saving qualities and the economy resulting from orderliness have

difficulty. With the change toward "modern style," the moment is ripe for the introduction of modern type faces, ornaments, rules, etc. A glance through continental trade papers shows a distinct tendency to copy the American style of display, the tendency being rather more pronounced in Belgium and Italy than it is in France.

In the political world the great question of the day—or rather of the century, for no such portentous change has been made in France for a decade—is the separation of Church and State. The possibility of the government proposals becoming law in the very near future has stirred up the members of the industries employed in the printing and paper trades in connection with the Church, and petitions are flowing in to the deputies, calling their attention to the losses which will be incurred. The *Union of Arts and Industries* states that two hundred and fifty thousand workers will be thrown out of employment if the act is passed and the loss



SITTING IN JUDGMENT.

Before a painting is selected for an exhibition by the Society of American Artists it must be voted on by the committee.

to be considered. The French caseroom furnisher is content to supply material constructed exactly on the lines of that used fifty years ago. Cabinets have wooden runners, there is a big space between cases, allowing dust to enter freely, and the lower half of the cabinet is not fitted with runners, but left free for the compositor's personal use. The top of the cabinet is not available for working upon. The old-style French type case, too, although useful in the days before composing machines abolished solid setting, is no longer fitted to modern requirements. It consists of an upper and lower case combined, the whole being so large that when full it can only be lifted into position with difficulty. When everything was set by hand, the big case was an advantage, for, well filled with seven-point type, it required a day to set it out. Things have changed, and up-to-date French printers are likely to continue to welcome type cabinets from New York, Chicago and Philadelphia, even if their initial cost is fifteen per cent more.

Speaking of American fittings in the caseroom, one sometime wonders why American typesetters have never put their goods on the French, Belgian, Swiss, Austrian or Italian markets. American machinery of all kinds has got a good hold, caseroom fittings are well received, we know of a few firms extensively using American half-tone plates, but American type and ornaments have not yet found their way here. It is true that the material would have to be specially prepared in order to conform with the continental height and body sizes, but one English firm at least has not found this impossible, and the United States would not experience any greater

to the trade will not be less than \$60,000,000. The union states that in Paris alone ninety-five hundred workers, engaged in printing, bookselling, paper trade and the manufacture of images, will be deprived of work, and that the loss to the city will be \$6,000,000.

Notwithstanding all we are told by French Socialists as to the retrograde influence of the Catholic Church, there are signs that the Vatican is conversant with modern progress. By order of Pius X. a Linotype has been installed in the Vatican printing works, and the rattle of matrices will now be heard in conjunction with the click of the type. Sticks in the mold and line adjustments will now test the patience of the novitiates.

There are a few hundred French printers living in great expectations at the present moment. By reason of the age limit, the works director of the École Estienne is leaving his post, to which is attached a salary of from \$800 to \$1,200 a year, free to younger aspirants. It is not a fortune, but the post gives a secure position for life, and is much sought after by members of the craft. The École Estienne is the Paris municipality's printing school, where French youths are received and given a four years' practical and theoretical training in the mysteries of the art of Gutenberg. In Paris particularly a fixed period of workshop apprenticeship is unknown, and were it not for the 250 hopefuls in daily attendance at this establishment the numbers of really skilled laborers would be less than it is. Youths are received between the ages of thirteen and sixteen and are daily trained,

from 8 A.M. to 6 P.M., in the branch of the trade for which they show special aptitude, the instruction being entirely free. At the end of their four, or, in the case of photoengravers, five years' training, they have to face an examination and are then sent forth to fill positions in the printing-offices of France.

At last a much-needed postal reform has been effected, the price of the postage of letters of France and its colonies being reduced from 3 to 2 cents. The postcard rate has not been changed, and we have thus the anomaly of a 2-cent postage for both letters and cards. The new act will come into force in January of next year. The loss to the postal department for the first year is estimated at from \$4,400,000 to \$7,400,000. This will diminish yearly, and it is expected that in ten years the loss will have been transformed into gain. To the printing and paper trades the gain will be immediate, owing to the increased correspondence which will follow upon the application of the law.

Rags are becoming scarce in France and papermakers are showing signs of alarm. For some time past good-quality rags have shown a tendency to disappear, but since the beginning of this year they have been especially difficult to find, and when papermakers do get hold of them they have to pay ten to fifteen per cent on the lower qualities and fifteen to twenty per cent more on the higher qualities than the prices ruling last year. America and England, it appears, are responsible for this state of affairs, agents for the two countries having bought up every rag suitable for the manufacture of high-class paper. The distance between France and America is no hindrance, Atlantic freight rates often being less than railway charges in France for three or four hundred miles. As France has practically no trees suitable for making wood-pulp paper, the disappearance of its rags—the only raw material existing—is not looked upon very favorably. A tax of 20 cents on all colored rags exported and 40 cents on white rags is proposed as a remedy.

While Paris sends its rags to England and America, London sends its old newspapers to Paris. All the street hawkers of the French capital wrap their peaches, cherries, potatoes and onions in bags made of English newspapers. Travel from the sober East to the gay West, from the breezy North to the industrious South, and you will find nothing but *Black and White*, *The Sketch*, *The Globe*, *The Financial Times* and scores of other English papers doing their last duty as paper bags on the street sellers' barrows. Never a glimpse of a good republican paper or a fiery French socialist rag will you obtain. The explanation is not far to seek. An enterprising contractor buys up all the return copies of London papers—and really they must be numerous—sends them to Paris by boat and has them made up into paper bags. The paper is stronger than that of most French journals, the bags are cheap and plentiful and find a sure sale.

Several political questions, having a direct bearing on the printing trade, are under discussion at the present moment. The proposal to limit the working week to six days is very generally agreed to in principle, and it is only a matter of detail and the arranging of the various necessary exceptions which prevent it passing rapidly into law. All are not agreed as to whether the day shall be fixed or movable; the Socialist party is hardly in favor of making Sunday compulsory, on the plea that this would be a concession to the religious element. Newspapers, of course, want a movable day, and certain trades, subject to much fluctuation, ask for special treatment. Among trade-unionists, and particularly among printers generally, there is a strong feeling in favor of a six-day week, which is all the more noticeable in view of the indifference prevailing a few years ago. The old-age pension scheme, although much more discussed than the previous reform, is not yet near realization. Even the latest proposal, which promises a pension of \$72 a year to every worker without costing a cent to the State or employee, does

not please everybody, for it has the disadvantage of laying nearly all the burden on the employer.

Simplification is being asked for in the law regulating the terminating of engagements between employers and employed. The present law, which dates back to 1780, with a few modifications in 1890, leaves too much to local custom. It is proposed to abolish entirely notice to leave both for master and men, it being pointed out that when a workman wishes to change his situation he is generally anxious to do so at the earliest possible moment, and when an employer wishes to part with a workman it is equally to his advantage to send him away at once. In principle an eight-days' notice has to be given in the Parisian printing trade. In practice this is often neglected. A workman having obtained a better post will often say at the end of the day that he is going, and goes; and employers, on the other hand, frequently send a man away without giving him previous notice. This practice, which is confined to workmen only, and not to clerks and assistants who claim and receive a month's notice, is legally irregular, but practically convenient.

The campaign against the National Printing Works continues with undiminished vigor. Now it is the Minister of Agriculture who is in arms against the State representative of Gutenberg. He finds that printing for the official agricultural shows, which legally should be executed at the *Imprimerie Nationale*, can be produced fifty per cent cheaper by private firms than by the government establishment. Thus, at a recent meeting of the Senate, he asked that the Minister of Justice should free him from the bonds which bind him to the State printing works. Of course, such a course was regarded as heretical, and his more orthodox companions protested strongly at what they considered an attack on a government institution. The Minister of Agriculture, however, maintained that a saving of fifty per cent was worthy of consideration and stuck to his proposition, with the result that probably some portion of his departmental work will be executed by private firms. Naturally this has delighted the employing printers, who have never been able to see much good in the National Printing Works, and who have viewed with real alarm its recent extension and development. Meanwhile the new works rapidly approach completion and are changing a somewhat deserted neighborhood into a hive of industry. The barkeepers have pulled down their old signs and replaced them by "Gutenberg Tavern," "Printing House Inn," etc.

It had been intended, as soon as the removal was effected, to pull down the old Hôtel de Rohan, in which the National Printing Works are at present installed. The building has not now many advantages from a printer's point of view. Built during the reign of François I., and becoming later the residence of the Cardinal de Rohan, the place is of the greatest interest historically, and all will be pleased at the decision of the Commission of Historical Monuments to retain it permanently as one of the city's places of historic value.

Some months ago a Linotype speed test was held in Paris, being organized by the editor of a trade journal and Mr. Behrens, the Linotype Company's continental agent. At the time of the competition much opposition was raised by the union officials, it being alleged that the only result of the test would be the creation of a false standard of production. Just when it was thought that interest in the discussion had died out, a brochure has appeared, signed by a "Group of Paris Operators," in which the whole question is gone over again. In the fixing of tariffs, forty-five hundred letters an hour had always been adopted by the unions as an all-round standard of production on the Linotype machine. The company put forward six thousand letters an hour as a normal rate of production, declaring that eight thousand could be maintained with a little extra energy. In order to arrive at some medium between the forty-five hundred letters of the union and the

eight thousand of the company, the *Courrier du Livre* proposed a speed test for operators having from four months to two years' experience on the machine. Being put forth by the official organ of the Catholic Society of Working Printers, the test was from the outset looked upon unfavorably by the larger, more important and more radical *Fédération des Travailleurs du Livre*, the Paris section of which refused to allow its members to compete. The "Group of Paris Operators" endeavor to prove that the averages of 5,400, 7,350 and 11,346 attained by operators with less than one year's experience, more than one year's experience, and of several years' experience, were only obtained by unnatural conditions and "faking" of the corrections. The six-thousand average generally recognized by English operators had been pointed out as a necessity for raising the French standard; but the Paris operators maintain that on a 14½-em measure, using seven-point type, there are, counting on the English en quad, fifty letters, while the French system would give but forty-two letters. Calculating ten letters extra for every sort not on the keyboard, and reckoning in headlines not included in French composition, they maintained that their standard of forty-five hundred is equal to the English one of six thousand; and that to ask from them six thousand or fifty-five hundred letters an hour would be equivalent to asking from English operators a speed of eight thousand or seventy-three hundred letters an hour. A doctor had been in attendance to examine each of the competitors at the close of a day's test, and his declaration that there were no visible signs of fatigue, and that the work had "rested the men's muscles," is scathingly criticized by the detractors of speed tests. In their conclusions they maintain that in an ordinary workshop, under normal conditions, where corrections have to be done, and the usual stops for regulating machine to be allowed for, a speed of forty-five hundred letters an hour can not be surpassed without injury to material and the health of operators.

The director of the National Library has just added to his collection an old book of great value. It is a breviary printed in the town of Uzès by Jean du Pré, of Lyons, for Nicolas Maugras, bishop of Uzès, earlier than the year 1500. It was known that forty-one books had been printed from 1470 to 1500 in the forty-one towns and boroughs possessing a printing-press during the fifteenth century. The National Library possessed thirty-nine of these volumes, and of the remaining two, one was in private hands and the other in the municipal library of Narbonne. Recent researches revealed the fact that the town of Uzès also possessed a press in the fifteenth century, and while searching for information for his history of printing in France during the fifteenth and sixteenth centuries, M. Claudin discovered the breviary in the library of a lawyer. All offers for its purchase were refused, and it was only on the death of its owner that the National Library was able to obtain possession of the coveted volume. It is the only book known to have been printed in Uzès before 1500. Bought some years ago from a secondhand bookseller for the ridiculous sum of \$4, its value is now declared to be from \$10,000 to \$20,000.

If the personal tastes, sympathy and training of the proprietor of a printing business are most in accord with routine work; if such a man is in the habit of figuring all work upon a time basis, with no perception of the value of the thought or idea which sometimes removes a piece of type arrangement from the commonplace and makes it distinctive, then it is obvious that in such an office the work so removed must be unprofitable. On the other side, the man who is accustomed to putting thought into his work, with a feeling that the work is merely a vehicle for carrying the thought, and that the thought is what he sells, would get sadly mixed in estimating on the routine.—*Will Bradley in the American Chap-Book.*

Written for THE INLAND PRINTER.

### LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.

THERE is a considerable amount of suppressed excitement among all classes of the British public over the amazing concession of land in Newfoundland that has been granted to Messrs. Harmsworth and those connected with them in the enterprise. The yellow journalism of the papers issued from the firm's presses in London and elsewhere is extremely distasteful to the majority of educated people, who wonder at the enormous circulations that have been attained by such "scrappy" literature, and there is a certain amount of feeling that the concession in question is a blunder on the part of the government officials responsible. The Messrs. Harmsworth have acquired no less than three thou-



"RUS IN URBE."

A bit of country in the heart of London.

sand square miles right in the very heart of Newfoundland. The land has been handed over to the Anglo-Newfoundland Development Company, as the Harmsworth enterprise has been entitled, and the ostensible reason of the acquisition is the getting of an unlimited supply of timber to yield pulp for the manufacture of paper. The company is to have powers to pulp all the coniferous trees of this vast area; and they need do no reforestation. Presumably they contemplate entering into competition with other papermakers and doing a general paper-supply business on an enormous scale. And apparently they are to have a great advantage in any such business, as compared at least with any one else who may think of setting up a papermill in Newfoundland; for they are to be allowed to import any plant and machinery for the mills free of charge, while other papermakers in Newfoundland have to pay thirty per cent duty. In Newfoundland the scheme has caused great indignation, as the tract of land in question contains some of the best shooting ground for sportsmen, and by the terms of this concession the company has the right to charge for sporting rights, or to turn off or arrest any trespassers. Meanwhile, the man in the street wants to know who were the wirepullers that put the scheme through.

Probably ere these lines appear in print London will have



a new daily paper, published for the purpose of advocating the Liberal cause. The name of the paper is to be the *Tribune*, the price will be 2 cents, and the starting capital has been fixed at \$1,500,000. Offices have been secured close to the Thames embankment, and there are some who prophesy success for the venture, while others consider the bottom will drop out within six months, for, notwithstanding its immense population of close on six millions of people, London does not seem to be able to support adequately, with a few exceptions, the already existing newspapers.

The London Printing Machine Managers' Trade Society—which is the high-sounding title of the machine minders' organization—has completed a new agreement with the representatives of the employers' association with regard to jobbing or temporary employment, which provides that machine



STATUARY GROUP IN HYDE PARK, LONDON, SYMBOLIZING AFRICA.

managers called upon to work temporarily shall receive 19 cents per hour, or \$10 per week, with a minimum of one day's pay according to the working hours of office, but on Saturday a minimum of five hours. Should a machine minder temporarily be employed to work overtime, he shall be entitled to the above rate with the ordinary overtime rate, the minimum payment to be \$1.75. Any member of the society employed in one office for four consecutive weeks without receiving notice, shall give or receive two full weeks' notice; if employment be for less than that period no notice is required on either side.

The Paris firm of Marinoni are just now busy building a new rotary to print the Paris edition of the *London Daily Mail*. It is to embody several special features to suit the requirements of the paper, and will print, fold, inset and paste up thirteen thousand copies per hour, and will be fitted with improved inking arrangements, so that high-class illustrated work can be produced at this speed. The *London Chronicle* has put in several new double octuples, built by Messrs. R. Hoe & Co., at their London works. These are the largest machines yet installed by any British newspaper, and their adoption is very characteristic of the Messrs. Lloyd, the proprietors of the *Chronicle* and *Lloyds Weekly*, as each time Messrs. Hoe have introduced newer and faster machines they have always been the first people on this side to adopt them. The new presses, under the charge of Mr. Mascord, are expected to turn out *Lloyd's Weekly* at a very high speed, and will also be used for the *Chronicle* when required. This new installation of seven double octuples gives an output of 336,000 twenty-eight-page papers per hour, and requires no less than 784 plates, each of which weighs about fifty pounds.

We have a Women's Printing Association in London, in

which ladies do all the work, with the exception of heavy form lifting. It is worked on kind of coöperative lines, and the profits are shared among the workers at the close of each year. This year, which is the twenty-ninth of the society's existence, the balance sheet shows that more business has been done than during any previous year, and a bonus amounting to fifteen per cent on the wages has been paid to the members. After this, who will say that women can not run a printing-office successfully?

A bill is now before Parliament that provides for the entire closing of all retail shops on Sundays, and a committee, sitting to take evidence for and against the measure, took the statement of Mr. A. Evans, secretary of the Printing and Kindred Trades Federation, who said that the Federation represented twenty-five thousand workers in London alone, and he was instructed to oppose the bill because it would injuriously affect a large number of members. Many employees in the printing trade worked on Saturday, and were not paid until early on Sunday morning. If all the shops were closed, it would be very difficult for them to obtain any provisions for Sunday. The bill would interfere with the sale of Sunday newspapers, and thus jeopardize the livelihood of thousands of men engaged in the production and distribution of weekly newspapers. In the opinion of the Federation, the sale of newspapers, magazines and periodicals should be exempt from the provisions of the bill. The bill (Mr. Evans added) was unnecessary, and, from witness' own knowledge, would inflict hardship upon small shopkeepers who did not employ assistants.

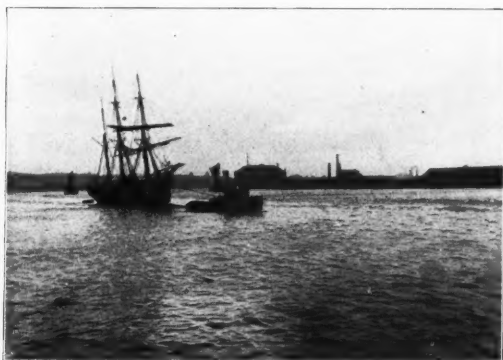
A London coroner has made the startling assertion that "nations possessing the largest number of daily papers always produce the greatest number of suicides." The statement was made by Dr. Wynn Westcott, a well-known London coroner, in a lecture delivered before one of the metropolitan scientific societies, and, if true, your United States must provide an astounding number of untimely deaths. The higher the standard of education, the greater the number of suicides. The proportion of printers who died by their own hand was abnormally large, and this because of their superior intellectual attainments.

A new bronzing machine, the invention of Mr. Mark Smith, of the *Manchester Guardian*, promises to be an advance upon anything of the kind that is now before printers. In these machines the great problem has been how to keep the fine particles of bronze from contaminating the atmosphere to the physical detriment of the operatives. Mr. Smith has solved this problem by creating a partial vacuum in the bronzing box so that there is always a gentle current of air entering the interstices, and thus rendering it impossible for any dust to find its way to the outer air. In fact, so effective is the invention that in the *Guardian* office the girls who work the vacuum bronzer no longer wear the garb by which it was sought to prevent the grains clinging to their hair or otherwise hanging about their clothes. Indeed, it is claimed that inasmuch as the vacuum maintained draws into the machine and conducts to the outer atmosphere the whole air of the room, such room containing a bronzer is healthier than a room not containing a bronzer would be, other things being equal. Factory inspectors have expressed themselves very pleased with the hygienics of the invention.

London printers are, as a body, ardent workers in the cause of charity, and have all sorts of methods for raising money whereby their weaker brethren may be helped. The printers' charities are mostly administered by the Printers' Pension, Almshouse and Asylum Corporation, the funds of which are augmented by means of workshop subscriptions, concerts, sports, etc., and these bring in a considerable sum of money during a year. The Printers' Charity Sports, held annually at the Crystal Palace, is one of the events of the year, and is always well patronized. There are many kinds of



racers, and cups and trophies and other prizes are competed for. Among these the great prize is the Linotype shield, which is striven for yearly, and has now for several years been held by the team of runners from the process-engraving house of Carl Hentschel, Limited. Prizes are also given by the proprietors of the *Daily Telegraph*, *Tit-Bits*, *Daily Graphic*, *Illustrated London News*, *Illustrated Bits*, etc. A considerable amount is generally taken at the gate and the Printers' Charities benefit accordingly. Another method of raising funds is by holding a dinner each year, at which all the prominent men in the trade attend, and voluntary subscriptions are given. This year the amount subscribed amounted to \$41,050. In connection with this dinner Mr. Hugh Spottiswoode has for the past few years got up a publication that is called *Printers' Pie*. It is contributed to by the leading artists and literary men and sells at 25 cents, the profits being handed over to the Printers' Pension Fund. This year's edition has realized no less than \$5,500, a substantial addition to the charitable resources of the trade. Besides the work of the Printers' Pension Corporation, the workmen's societies also look after their necessitous members. The superannuation age fixed by the London Society of Compositors is sixty. Members of that age and of thirty-five years' membership can claim \$2.50 per week. The Society also provides for cases of total or partial incapacity, irrespective of age. In cases of partial incapacity, members of twenty years' standing, and unable through old age or infirmity to earn the sum of \$3.50, are entitled to an allowance of \$1.20 per week, twenty-five years' membership \$1.50 per week. In cases of total incapacity, members (irrespective of age) of twenty consecutive years' standing receive \$1.50 per week; twenty-five years, \$1.75; thirty years, \$2; thirty-five years, \$2.50. Turning to the provincial compositors, the Typographical Association had, in 1904, 395 superannuated members receiving \$42,905 per annum. The age at which members become eligible for the benefit is sixty years, except in cases of confirmed



ON THE RIVER THAMES.

paralysis or blindness, or permanent incapacity, when a member may be placed upon the fund without having reached the age of sixty, provided he has been a member thirty years and upward. The amount of the superannuation is: If a member for forty years and upward, \$2.50; thirty to forty years, \$2; twenty-five to thirty years, \$1.75; twenty to twenty-five years, \$1.50. So one sees that the British typo is a man that helps his fellow in old age and adversity and can always spare a trifle for his poorer brother.

The Wicks Rotary Typesetting Company has got into difficulties and a day or two ago an application was made to the High Court for its winding up. When the hearing came on it was adjourned for a fortnight. Meantime the company has held a meeting at which the following resolution was passed: "That it has been proved to the satisfaction of the

company that the company can not, by reason of its liabilities, continue its business, and that it is advisable to wind up the same. That the company be wound up voluntarily, and that Mr. Owen W. Williams, of London, be appointed liquidator."

All American visitors to London make it a point to visit the "Cheshire Cheese," an old hostelry, in an alley off Fleet street, where Dr. Johnson, of dictionary fame, and other worthies were wont to take their chop or steak, and drink their whisky toddy. It is the oldest of the famous Fleet street inns that still exist in their original condition, and its boxed-in tables and sawdusted floor are the same to-day as in the old times. The house was built in 1667, the year after the great fire, but it was not till the next century that, thanks to the patronage of the great lexicographer and his friends, it became really famous. Law as well as literature set its seal on this tavern, and has ever since claimed a lien upon its stiff-backed boxes and its old English dishes. The "Cheshire Cheese" is still the home of many and various clubs, whose amity is doubtless in part sustained by an excellent brew of punch, for which the house has a reputation. That some enterprising American may buy the old inn for export seems a dread possibility, seeing that so many of our cherished relics have recently crossed the Atlantic, and there is no doubt but that if it were planted down in New York or Boston it would become an extremely popular resort.

#### MORE ART—FEWER FRILLS.

Some printers remind one of the Irishman and his wife who wanted to buy a cow at auction. Without saying anything to Bridget, Pat attended the auction, and bid on the cow. There was some one around the corner of the house whom he could not see, who kept bidding against him and ran the price up, but he finally got the cow and led it home in triumph.

"Well, Bridget," he cried, "I got the cow, and I would have got it cheaper if it had not been for some old fool around the corner who was bidding against me."

"Fool yourself," cried Bridget. "That was I that was bidding against you."

Some printers go after work for their print-shops on a plan which is equally suicidal. There seems to be a competition as to who can get the job at the lowest price, and then, as a natural result, who can turn out the poorest job at the price.

The best competition is to do something better than your competitors, and in that case the price takes care of itself.

Do you never receive a sample book of fine cover-papers with a burst of enthusiasm, and resolve to do things with those covers which will enhance your reputation and fill up your pocketbook? If not, you are losing one of the greatest pleasures of the printing business. When a printer can get into the class with the artist—be it ever so little—he is going to get more pleasure out of his work than he has ever gotten before, and incidentally more profit.

What the business men of this country want, and we repeat it over and over, is not more ordinary printing at a low price, but more better printing at a high price. Advertisers are prepared to pay real money and a great deal of it for the best that can be had, and among the ingredients which go into the best printing are papers and especially cover-papers.—*Manager Niagara Paper Mills.*

#### INVALUABLE REFERENCE LIBRARY.

We have complete volumes bound from about Volume IV. What a fine library it makes, too, for every branch of the trade! As a reference library it is invaluable.—*W. H. Eaton & Son, Montreal, Canada.*

Written for THE INLAND PRINTER.

## POETS AND HUMORISTS OF THE AMERICAN PRESS.

AUTOBIOGRAPHY OF VICTOR A. HERMANN.

AS a resident of the old town of Baltimore (they call it New Baltimore now) I spent my youth in blissful unobtrusiveness until along in the winter of 1898. Then some one, I think it was Peter Pry Shevlin, once of the Baltimore *Herald*, but now of New York, whispered in my ear that the "Mastodon Minstrels" were in town. Would I go? "It will do you good," he confided, as he bought a bag of stale peanuts and a yellow song book from the young man with the megaphone voice.

It did. I sat there entranced by the medley of kettle-drums and trombones. When the sad-looking tenor walked out to the footlights and sang: "One Lies Down in Santy-a-



VICTOR A. HERMANN.

ago," I am sure there were tears in my eyes. Then the shiny-faced Tambo wheeled around on the queer little box he was sitting on and addressed the corpulent Bones as follows:

"Mistah Bones, can yo' tell me why Adam left de garden ob Eden?"

"Ah must admit, sah, dat yo' has de advantage ob me," responded Bones, "Why did Adam lebe de Garden ob Eden?"

"Because he wanted to raise Cain."

The cyclone of applause that greeted this ancient relic of Joe Miller or Thomas Hood decided my future. I concluded then and there that if minstrel men could play poker and wear tall hats by springing such jokes as that, the man who made new jokes could wear diamonds.

The next morning I posted a queer batch of yellow slips out to a humorous paper by the name of *Up-to-Date* which was published in Chicago. Anxiously I watched for the letter-carrier and in about a week he handed me a bulky envelope with the Chicago postmark. My heart fell. "Rejected," I sighed, lugubriously. But when I opened the envelope I discovered the editor had retained three jokes. What exuberant

hopes! I am sure I told every one with whom I came in contact about those jokes and they in turn watched for the appearance of my first efforts. They appeared in a few weeks and then I sent another batch. I think this time the editor accepted five. Just about the time I was expecting people to write for my autograph, *Up-to-Date* went out of business. What a blow! After skirmishing around the humorous field with scarcely enough success to pay postage, I finally sent some sample work to the Chicago *Daily News*. In 1899 the managing editor started using my copy regularly, and has been finding room for it ever since. About 1901 *Puck* began using my verses and has published a considerable number in the last few years. My work has appeared in numerous other publications, including the New York Sunday papers. *Harper's Magazine* has published quite a number of my dialect poems. The ideas for these verses I get from life by visiting the oyster docks and river landings of Maryland and Virginia where the rumbling ox-cart, the china-eyed pickaninny and the old "mammy" nurse can be found as they were "Befo' de wah."

But tacking handles on jokes is my "long suit." There are many similarities between a jokesmith and a blacksmith. The blacksmith drives out sparks of fire and the jokesmith drives out sparks of wit. The blacksmith is always knocking and so is the jokesmith. But the blacksmith has one advantage—he don't have to be funny when he has corns, the toothache or the "blues." The jokesmith does.

The following dialect poem appeared in *Harper's Magazine* some time ago. It was composed in a country graveyard at midnight when a cross-eyed colored man was chasing a black cat around the tombstones:

### THE TRICK MAN.

Ef we pas' down wheh de trick man stay  
We run wid all our might;  
Foh de blac' snake gahd his house by day  
En de whippo'will by night.  
De blue-tail lizahd cuhl up in de do'  
Fum sunrise cleh till dew;  
En a lean blac' cat rise up fum de flo'  
En hiss lak a snake et yu.  
"Sis-s', sis-s', sis-s'" de ol' cat say  
Cross yo' fingehts en keep away.

My mammy say when de glow-wuhms glow'  
En de wohl am still es a mouse;  
Det big chains rattle in de ol' sycamo'  
In de bac' ob de trick man's house.  
Den red smoke roll fum de chimly clay  
En de ebelist spirits prow!;  
En ol' Satam cum (so mammy say)  
On de wings ob a great blac' owl.  
"Hoot, hoot, hoot," de ol' owl say,  
De trick man's home, yo' betteh stay 'way.

De trick man sit en mumble to hisself  
When de swamps am white wid fog,  
He fills dem jahs on de chimly shelf  
Fum a pot on de ol' bac' log.  
What's in de pot? Nobody kin tell,  
'Ceptin' de ol' trick man,  
En he take et along en he cast det spell  
When dahkness fall obeh de lan'.  
"Woo-o', woo-o', woo-o'," de night win' howl,  
Now am de time det de trick man prow!

He scoop sum moul fum de grabeyahd groun'  
When midnight bells do ring;  
En he stih et roun' en roun' en roun'  
Wid de tip of a blac' owl's wing.  
He seal et in a pouch ob dried snake skin  
En he tie et wid a red cotton rag;  
He cum to you' spring en he drop et in  
En yu's tricked by de trick man's bag.  
"Sh', sh', sh'," you betteh not stay,  
De trick man's cummin, cummin' dis way.

The poem below appeared in the Chicago *Daily News* early last spring. It was one of a series of juvenile poems I turned







out at that time. Among the others were "The Bells of Slumbertown," "Laughaway Away Land," etc., all of which appeared in either New York or Chicago papers.

## GIANT STORM BOOTS.

Far over the forests and rivers and seas  
Old Giant Storm Boots comes stalking;  
The tops of the mountains just reach to his knees  
And the deep valleys shake when he's walking.  
His boots are so long and so wide and so flat  
I am sure he could walk on the ocean;  
And drop a whole town in the crown of his hat  
If he but just once took the notion.  
That's what dear grandma told Bobby and me,  
Says she has seen him plain as can be —  
Guess she knows.

His breath is the wind that the sailors all dread  
And he blows over chimneys and towers;  
He tilts the cloud-cups with the top of his head  
And the rain comes pouring in showers.  
He romps through the woods where the birds are at rest  
And scatters the limbs all asunder;  
He blows a great horn in the South or the West  
And that's what we all think is thunder.  
So says dear grandma to Bobby and me,  
Wasn't we scared when she told us, though, Gee!  
Guess she knows.

But grandma says he's not so bad after all  
Old Giant Storm Boots in the story,  
For when he has passed you can hear the quail call  
And the rainbow comes out in its glory.  
Then all of the flowers seem just twice as sweet  
From the roses to daisies bright yellow;  
And out in the orchard right down at your feet  
Are apples so ruddy and mellow.  
So tells dear grandma to Bobby and me  
'Bout Giant Storm Boots who some day we'll see —  
Guess she knows.

The following little dialect poem appeared in *Puck* during the past summer. It was widely copied and has also been set to music:

## HONEY TOWN.

De skies am gray, mah li'l brown chap,  
De fennel am damp wid dew;  
So cum along to you' gran'mam's lap  
De Sleep Man's waitin' foh yu.

His ol' skiff sail when de dream tides flow,  
Et glide wid neveh a soun';  
He tuck yu in en away yu go  
To de gates ob Honey Town.

Honey Town, Honey Town,  
Sleep Man's Skiff am cummin' aroun';  
Mak room foh two li'l foots so brown  
Den sail away to Honey Town.

Et's a place wheh good li'l tads may roam  
En capeh de whole night fro;  
En de Sleep Man's skiff et bring you home  
When de ol' sun's face am new.

Deh's cahts en blocks and hohns en drums  
Foh askin' in Honey Town;  
En a showeh ob cakes en sugah plums  
Cum tumblin' sof'ly down.

Honey Town, Honey Town,  
Sleep Man's Skiff am cummin' aroun';  
Mak room foh two li'l foots so brown  
Den sail away to Honey Town.

## MERE MISPRINT.

Mabel — What is Grace so terribly indignant about?

Maude — Why, young Nuwedd met her in the dark hall last night, mistook her for his wife, and printed a kiss on her ruby lips.

Mabel — Is that all? Well, she ought not to kick up such a row over a mere typographical error.—*Louisville Courier-Journal*.

SEVENTEENTH ANNUAL CONVENTION OF  
I. P. P. & A. U.

THIRTY-EIGHT pressmen's unions, seven web pressmen's unions, seventeen assistants' unions and one job press feeders assistants' union were represented by 109 delegates at the seventeenth annual convention of the International Printing Pressmen's and Assistants' Union, which convened June 19, 1905, at San Francisco.

The delegates were entertained en route to and from the convention at cities on the line of travel, and in San Francisco by smokers, receptions, banquets and pleasure rides about the surrounding country.

The convention was called to order by Chairman Jennings J. Phillips of the local Pressmen's and Assistants' Union Convention Committee, who welcomed the guests in a brief and fitting address. In closing, he introduced Mr. Will J. French, president of the local labor council, who, after an interesting and characteristic speech, introduced Mayor E. E. Schmitz, who extended the freedom of the city.

President Martin P. Higgins opened the convention and the usual committees were appointed. The election for officers resulted as follows:

President, Martin P. Higgins.  
First Vice-President, Edward H. Randall.  
Second Vice-President, John G. Warrington.  
Third Vice-President, Fred Ranagan.  
Secretary-Treasurer, William J. Webb.

Propositions to change the method of electing officers and transferring all job pressmen into the pressmen's union were laid on the table.

A resolution was adopted prohibiting members working on engraving proof-presses in photoengraving plants for less than the scale established by the Photoengravers' Union.

Resolutions were adopted guaranteeing aid to the local San Francisco unions in their fight to maintain the eight-hour day, and the Executive Board of the International Printing Pressmen's and Assistants' Union was instructed to remain in the city until the matter is satisfactorily disposed of.

A new section was added to the by-laws requiring all persons making primary overlays from paper or cardboard, or by any of the patented processes, to identify themselves with the local pressmen's union.

A resolution requesting Congress to establish the position of foreman of presswork in the Government Printing-office was adopted unanimously.

The balance in the treasury was shown by the secretary-treasurer's report to be larger than at any time in the history of the international organization — \$39,533.55.

The convention adjourned to meet in Pittsburg on the third Monday in June, 1906.

## HIS COUNSELOR AND ADVISOR.

The Santa Fe *New Mexican* says: "The Roswell *Daily Record* is being edited and that well, from the Democratic standpoint, by George A. Puckett, who not only writes the editorials, edits the telegraph and occasionally hustles for news and business, but who in addition sets up his copy on a Linotype. Those who know that editing a daily is no eight-hour-a-day job will recognize that Mr. Puckett, who is a health-seeker, is a hustler who is setting a swift pace for even a swift city like Roswell."

Mr. Puckett adds that he learned all he knows about the Linotype from a study of the machine itself with the aid of Mr. Thompson's book, "The Mechanism of the Linotype." Besides his other duties, he keeps the machine in running order, and it is seldom "hung up" in working hours for longer than a few minutes of any day. The Machine Composition Department in THE INLAND PRINTER has also for three years answered many questions and removed difficulties for him.



BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

THE HALF-TONE PROCESS.—By Julius Verfassner. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; \$2, postpaid.

DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. \$2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

THE PRINCIPLES OF DESIGN.—New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company. \$3.

ESTIMATING THE COST OF HALF-TONE.—Mr. George H. Benedict has not begun any too soon to reason with his brother engravers as to the proper method of estimating the cost of half-tone engraving. One of the United States Government departments advertised for bids on some half-tone illustrations. When the bids were opened they ranged from \$1,200 down to \$300. How can any one have respect for the knowledge the proprietors of a business possess who disagree so widely as to the value of the same work.

PENROSE & CO.'S CATALOGUE.—An advance copy of a new process catalogue of 340 pages is received from A. W. Penrose & Co., 109 Farrington road, London. It is splendidly illus-

trated, printed on coated paper, bound in flexible cloth and is altogether too expensive a book to supply at every request for one. The prices are given in English, American, French and German money, as Penrose has branches in all these countries, as well as in Africa, Australia, Italy, Russia and Sweden. The United Printing Machinery Company, New York, Boston, Chicago, are the American agents for Penrose. It makes one grieve, in looking over this catalogue, to think that there has been no such place as Penrose's in this great country. There is promise, however, that before the year ends this void will be filled. There is also to be a process catalogue printed in this country, so watch out for it.

"THE PHOTOGRAPHIC REFERENCE BOOK" is another publication received. It contains 344 pages of solid information for the photographer, but nothing of special value to the process man. There is a paragraph, on page 294, titled "A Fish Glue Process," in which an enamel formula is given. After describing how to apply it to a copper plate, this consoling information is added: "A plate so prepared can be obtained in twenty-four hours from the time of obtaining the negative." This reads funny when it is recalled that in this department, page 577, for July, 1904, is recorded the making of three three-column newspaper half-tones in thirty-eight minutes from the time the copy was received until the engraved plates were delivered. Still this reference book is well worth the 75 cents charged for it by the American publishers, Tennant & Ward, New York.

FIRST LITHOGRAPHY IN THE UNITED STATES.—Julius Meyer, Cincinnati, asks: "To settle a dispute, please tell me as soon as possible where the first lithography was practiced in the United States and when was it?" *Answer.*—This question does not belong in this department, but, as it is a hurry call, the following is offered as the only information at hand. There was a lithographer making crayon drawings on stone in the city of Boston as early as 1822. In 1823 Messrs. Pentleton, stationers, of Boston, added lithographic presses to their plate presses. In 1829 this firm introduced lithography to Philadelphia. It was started in New York in 1830. In Baltimore in 1831. It was not until 1859 that Cincinnati lithographs, portraits of Washington made by a lithographer named Middleton, attracted national attention. Prang, of Boston, later brought chromo-lithography to the highest state of artistic excellence.

THE CHALK METHOD AGAIN.—A correspondent in Calgary, Canada, writes: "I would esteem it a favor if you can kindly let me know my error in recoating chalk plates. My trouble is that I can not get the chalk to adhere all over the steel plate. It sticks all right in spots, but in channels between the spots it breaks away altogether when worked upon. I have tried to get it right by altering the heat of the plate before putting the chalk on. Also by trying different heats of the oven. But all without success." *Answer.*—There is evidently a little grease on the steel plate where the coating lifts off. If the steel were cleaned with potash and then etched slightly with nitric acid, washed and dried, it should take the chalk coating. Coat the steel plates with a much-diluted solution of the albumen or enamel solutions used in photoengraving; dry this coating and put the plates out in the sunlight until the coating becomes insoluble. This forms a substratum that should hold the chalk coating perfectly.

COLLODION EMULSION.—Several letters have been received during the past month, asking for the formula and complete working details for collodion emulsion. Among them is the following from Arthur H. Kammier, Effingham, Illinois: "Being engaged in processwork and wishing to substitute collodion emulsion for the wet plate, I write you to see if you could inform me as to where I could procure such a formula, and if there are any books on the subject? Have found your publication of much help to me in the past." *Answer.*—Not

long ago an American tourist visiting Shakespeare's birthplace, asked one of the natives, "What did Shakespeare do, anyhow?" and received this information: "Why, he wrote the Bible." This is recalled by this inquiry as to collodion emulsion from Effingham, where there is a "College of Photoengraving." It should be needless to inform Mr. Kammier that he is near the source of information; all he need do is apply. The other inquirers are advised to leave collodion emulsion alone for the present. The information they require would fill a good-sized book, and there is no adequate book on the subject. Captain Abney wrote a good work on gelatin emulsion which would be of no help in making collodion emulsion. Then, again, many of those who know all about making collodion emulsion are not succeeding with it. It would be better for those contemplating working emulsion to buy it ready made at first and practice working it before they attempt the delicate operation of making it.

**THE NEWEST THREE-COLOR PATENT.**—While many of us are studying and puzzling our brains as to the merits of the direct and the indirect process of three-color photography, as to the proper filters and plates, the proper balance in the exposures, and so on through the numerous intricate details that make this work such a difficult problem, along comes an inventor who settles it all so that three-color work comes as easy as "falling off a log." All one needs now, according to his method, is night, together with the plates and artificial light he furnishes. After the copy is properly focused, one of his plates is exposed in the camera and a violet flash powder is set off; the next plate is inserted and flash powder burning a green light is used; then a third plate is exposed while a red light burns for a time in front of the copy. The developer is furnished also; all that is necessary is to put the three exposed plates in the same tray of developer for the same length of time and the trick is done. Amateur photographers can now spend their evenings getting three-color record negatives of paintings, flowers or their best girls. Or think of the ease with which beautiful spectacular performances can be photographed in the theaters in the evening. Why, the possibilities of the invention are immense—in theory.

**"PHOTO-MECHANICAL PROCESSES."**—A new edition of an old book is at hand from Hampton & Co., London. It is titled "Photo-mechanical Processes" and is by W. T. Wilkinson. The book, as its title indicates, covers the whole field of processwork. It is particularly valuable in its information regarding collotype. Of this beautiful process it gives this word of warning: "Collotype is the simplest and easiest photo-mechanical process, but it must be installed under suitable conditions; damp and cold are its greatest enemies. During the preparation of the printing surface, and right up to the time the plate is placed in a water bath to get rid of the bichromate, damp must be avoided; while the sensitive is being dried, vibration must be guarded against, or the plate will be useless; and the pressroom must be kept at an equable temperature all the year round, not icy cold in the morning and a gradually rising temperature during the day, as this gives uneven results—gray and flat at first, improving after, but the improvement is obtained at the expense of wasted ink, time and energy. It is undoubtedly the attention paid to these points that helps continental firms to produce collotype so much more economically than is done in England, but they do not produce a higher quality than is done here under congenial conditions. Continental firms fit up their premises thoroughly, and are able to do good work the year round; in England the majority of places are not fitted up properly, hence in cold, damp weather the results are bad, and the process is called uncertain, which it is not." Mr. Wilkinson thus tells why collotype is not oftener practiced in this country and why so much of such work is done in Europe. The neglect in preparing workrooms where an even temperature can be maintained is the cause of our failure.

This book can be had from Tennant & Ward, 287 Fourth avenue, New York, or The Inland Printer Company. Price, \$2.

**THE SQUARE STOP WITH THE CUT-OUT CORNERS.**—Otto Menthe, in *Zeitschrift für Reproduktionstechnik*, writes about stops for half-tone work. In the translation of his article in the *Process Photogram* is the following paragraph: "In order to facilitate the changing of the stops, various systems have been tried, all of which are in principle the iris diaphragm, only with this difference, that with the enlargement of the aperture the latter becomes square or star-shaped—that is, with cut-out corners. The author has so repeatedly commented on the inconvenience or absolute uselessness of the latter form of stop that it is unnecessary to say more here. The round stop is alone the correct one." Now, attention is called to this paragraph just to combat the conclusion Herr Menthe comes to as to the uselessness of the square stop with the extended or cut-out corners. The failure to use this stop is the principal reason why European half-tone reproductions are so often flat and so much stress is put on reëtching. The tendency to flatness is one of the chief features to be overcome in half-tone work. So well is this understood by publishers that in ordering drawings for half-tone reproduction they instruct the artists to exaggerate the contrasts, trusting to the half-tone to reduce the difference between the high lights and shadows to their proper relation. Of course, even with the most perfect half-tone the tendency in printing is to print the high-light dots heavier than they should be and thus flatten the result. It was to increase contrast in the negative that the large square stop with the extended corners was devised, and to close up the dots in the high lights quickly without interfering with the middle tones nothing can be substituted for it with equal success.

**VENTILATION IN THE WORKSHOP.**—Louis A. Schwartz, in *The Illustrator*, writes as follows: "A question that is being given rather serious attention, and rightfully so, by the various photoengraving unions throughout the country, is the movement that has for its object proper ventilation in the workshop, and particularly in the establishments where photographic platemaking is carried on. Insignificant as this question may appear, it nevertheless has a decided bearing on the future health of the individual who is directly employed in any of the different branches of the photoengraving trade. This trade is practically one of close application and confinement; the men employed at it are daily associated and brought in direct contact with all sorts of acids and chemicals, the fumes of which are often of a poisonous and deadly character. The continual breathing in of this foul atmosphere, impregnated with these poisonous odors and fumes, must naturally have a tendency to injure the health of the men who are working under these conditions. Anything that can be advanced as a precautionary method for the purpose of counteracting the evil effects of close association with these health-destroying surroundings should be readily accepted by those who are responsible for the sanitary conditions of these establishments." Then Mr. Schwartz goes on to describe the growth of the average photoengraving concern. How it usually starts in poor quarters and then, as business increases, crowds more workmen into already congested rooms, whose walls, floors and benches are saturated with fumes of chemicals and become more unsanitary with time. Then, in the winter months, pure air is shut out and ill-health results. It was one of the valuable points of criticism Mr. William Gamble made after visiting our American photoengraving establishments, that the workman's health was not taken into consideration as it is in similar establishments abroad. It is to the employer's best interest that the workman shall keep in good health and be always fit for a good day's work, so if the unions can improve the sanitary conditions of shops, that the workman may be more reliable, they will be doing the employer a favor as well as the employee.







**DISTRIBUTOR-BOX BAR PAWL.**—J. T. M., Painesville, Ohio, writes: "I have been having trouble lately with the pawl in the end of the distributor-box bar being worn so that thin matrices go over in pairs. Have improved matters a little by swelling the pawl with a hammer, using your instructions to another machinist in the July INLAND PRINTER. Will you please tell me if the pawl can be removed and a new one put in, and if so, how? Or if it becomes necessary, the pawl getting too bad, will I have to buy a new bar with the pawl already in place?" *Answer.*—The pawl in the distributor bar is held by two small pins, which can be removed and a new

same results as if the five or six unit leader were used, making three dots to eighteen units, instead of two." *Answer.*—The objection to the method described is the necessity for transposition of the columns when making up the matter. There is no need of this if the "double justification" device, with which the Monotype is equipped, is employed. Any number of independent justifications can be made in a line and such matter as the above can be set straight across and each section independently justified. Another plan, when a line is leadered out to varying words, such as the first column of the table shows, is to have a list of such words with a schedule of the number of units of space they each occupy, and leader out to that point exactly. No justifying space is employed in that portion of the line.



FRANK J. M'CAY.



ERNEST KIRKPATRICK.

RECENT GRADUATES, MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

bar pawl inserted. If you will rub a file over the side of the bar, you will have no trouble in locating the pins.

**HOW TO CHANGE THE "SET" WIDTH OF MONOTYPE TYPE.**—The "set" (width) of each letter cast on the Monotype is regulated by what is termed the "set wedge," which is so made that it arranges the mold for casting a wide or narrow type, as desired. As there are condensed, medium and extended fonts, it is necessary to have a wedge for each that will insure the casting of every letter on its proper "set." Wedges for casting the various widths or sets are designated as "7 set," "7½ set," "7¾ set," etc. The larger the figure designating the set, the more extended will be the type. The difference between 7½ set and 7¾ set, for example, is very slight as between the individual letters, though there is an appreciable difference between the lengths of the entire lines. As will be seen, if a face is fitted for a 7½-set wedge, casting it on 7¾ set will add a minute amount more white space between the letters. By merely changing the set wedge used, the type-face selected for any work can be made to fill exactly the space desired.

**JUSTIFYING TABULAR WORK ON THE MONOTYPE.**—A practical Monotypist writes: "How many Monotype operators use the 'justified leader' in setting tabular work? The 'justified leader' is nothing but an ordinary justifying space with a dot on it, and it is procured by the following method: Place the six-unit leader above the justifying space on the keyboard so that both keys can be struck simultaneously, and do not use any justifying space where the 'justified leader' is used. Take an ordinary tariff job:

23 | Egan.....Ill | C G W..... | 288 | 288

Set the name of the road, then three columns of figures (which should be brought on the wheel), then the city, using four justified leaders after it; use the eighteen-unit leader for remainder of line (you do not need to bring this on the wheel) to within about two ems, then set the State, and justify as you would in setting straight matter. One thing to be remembered when justifying is to allow about one keyboard 'em' for spread. If your justification should be small, you will get the

**LOCK-UP OF MOLD.**—An Ohio operator-machinist writes: "Some time ago I wrote you in regard to metal getting in my magazine. You answered that perhaps the lock-up of mold disk was not right. I have made those adjustments several times and I am still bothered with the same trouble, but not quite so bad. The machine inspector was here a few weeks ago and he said I had a warped mold, and I have come to the conclusion that he is right, but if you know of anything else that may cause the trouble, I would like to hear of it. The only other trouble I have is with matrices dropping off between casting position and point of transferring. I have put on new detaining springs, but occasionally one will drop. The line-delivery carriage carries the line fully one thirty-second of an inch inside of pawls, and so I can't see where the difficulty lies." *Answer.*—Anything which will interfere with close contact of mold and matrices will permit metal to escape when the cast is made. It may be metal on the washer on right-hand locking stud, screws loose in vise jaw or mold, interference of mold wiper between vise jaw and mold, improperly repaired spacebands, damaged matrices or misadjustment of eccentric in mold-slide cam roller or inoperative pot-lever spring. In old machines it can be traced to worn second cam shoe on pot cam. The cause of matrices falling out of first elevator when it descends with matrix line is often a sprung back plate of elevator jaw. The distance between the jaws is such that they can not support the matrix in that case.

**DISTRIBUTOR AND CLUTCH TROUBLES.**—A graduate of the Machine Composition Branch of the Inland Printer Technical School, now holding a situation in a Canadian office, writes: "(1) Can you suggest anything that would be the cause of matrices binding on distributor bar and cure for same? Gears were meshed all right and everything seemed to be in order with this exception. (2) Another trouble that is quite common over here is machine stopping before completing turn. This is overcome sometimes by operator shaking handle back and forth two or three times quite energetically. Thanks to knowledge gained at the school, I was enabled to stop a bad 'squirt' on the machine that had the machinist and his assistant guessing for a long time. The machinist went out last week, so I took a look at it myself and found that key wedge under mouthpiece in pot was projecting out further than the face of mouthpiece itself. With a sharp file I took off about a sixty-fourth of an inch and the trouble was over." *Answer.*—The binding of matrices on the distributor bar can not occur if the gears are meshed so that matrices hang perpendicularly from the bar, unless combinations on the matrices are damaged. Matrices will bind when leaving the distributor box if the distributor bar is set too low. The bar must be of such a height that the matrices when at the highest point on the inclined rails will clear the brass strip in the distributor bar one thirty-second of an inch. (2) The clutch adjustments must be out if the clutch does not pull the machine around. Greasy clutch leathers may cause it also, or rivets in the leathers which keep the leathers from gripping the

pulley surface. See that both leathers press equally tight on the pulley and that the spring is not too weak.

#### RECENT PATENTS ON TYPESETTING MACHINERY.

Keyboard Mechanism for Linotype.—J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed December 24, 1904. Issued May 30, 1905. No. 791,166.

Type-distributing Apparatus.—L. K. Johnson, New York, and A. A. Low, Horseshoe, New York, assignors to Alden Type Machine Company, New York city. Filed March 28, 1904. Issued June 6, 1905. No. 791,558.

Slug-casting Machine.—B. F. Bellows, Cleveland, Ohio, assignor to Electric Compositor Company, Jersey City, New Jersey. Filed July 11, 1904. Issued June 6, 1905. No. 791,747.

Linotype Machine.—D. Petri Palmedo, Hoboken, New Jersey, assignor to Mergenthaler Linotype Company, New York city. Filed January 14, 1905. Issued June 13, 1905. No. 792,551.

Multiple-magazine Linotype.—J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed October 22, 1904. Issued June 20, 1905. No. 792,851.

Linotype Mold.—P. T. Dodge, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed January 25, 1905. Issued June 20, 1905. No. 792,973.

Linotype Escapement Mechanism.—D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed January 19, 1905. Issued June 20, 1905. No. 792,993.



COMPOSITOR — What in the world are you doing with the benzine, Mike?

THE DEVIL — I'm puttin' it on to fool me goil. She t'inks I'm a French chauffeur.

— Monotypit.

Centering Mechanism for Monotype Machine.—J. S. Bancroft and M. C. Indahl, of Philadelphia, Pennsylvania, assignors to Lanston Monotype Machine Company, Philadelphia. Filed December 1, 1904. Issued June 13, 1905. No. 792,247.

Distributor for Linotype.—O. Southwell, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed October 19, 1904. Issued June 13, 1905. No. 792,472.

Magazine Escapement.—P. T. Dodge, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed March 17, 1905. Issued June 13, 1905. No. 792,504.

Linotype Magazine.—D. S. Kennedy, of Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed November 19, 1904. Issued June 13, 1905. No. 792,521.

THERE has been no one way set aside to do everything. No one printer can please all customers. While one man may have but one idea, many men have many ideas. This is equally true both of the printers and their customers, but with this distinction in the matter of effect: the customer being the buyer is in position to dictate. It is, therefore, incumbent upon the printer to weigh his ideas carefully and find in just what proportion they are a matter merely of personal opinion or possessed of marked value. In other words, there is little profit to come save through progress, and it is not what one did yesterday or is going to do to-morrow that counts, it is what one is doing to-day—which to be of real worth must profit by the lessons taught in all the yesterdays crystallized by a thought of the possibilities and demands of the to-morrows.—Will Bradley in the *American Chap-Book*.

RUSSIAN printers must deposit with designated officials specimens of all type and indicate the weight of each font.



BY WM. J. KELLY.

Address all questions and specimens for this department to W. J. Kelly, 762a Greene avenue, Brooklyn, New York.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

PRESSWORK.—By William J. Kelly. A manual of practice for printing pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

TYMPAN GAUGE SQUARE.—A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, \$1, postpaid.

PRACTICAL GUIDE TO EMBOSSEING.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.—By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

HOW TO MAKE GOLD INK.—A correspondent writes as follows: "Can you give me some information as to how gold ink is made; or some suggestions what to experiment with. I have been partly successful in printing on some kinds of stock, but am far from being satisfied. I wish to print on glazed paper in particular." *Answer.*—Experienced inkmakers have found this a very difficult problem, and so far only a couple of makers have succeeded in producing a really acceptable quality. What is known as "gold bronze" is the basis of gold ink. The secret of how to make good gold ink lies in the kind of oil or varnish employed in mixing, because most of those made use of in regular inkmaking will badly tarnish the brilliancy of the gold bronze base. The same may be said of most of the other metal-base inks.

PRINTING WITH GOLD INK.—J. S. S., of Detroit, Michigan, has sent a number of printed sheets showing defective work, by reason of the gold ink employed not covering and printing as solidly as such ink should. He says: "I do not know the reason for the gold ink looking so dull and patchy in parts. My previous experience with the same ink, taken from the same can, was altogether different, the printing and color both being satisfactory. It was run off last February. Has the quality of the gold ink deteriorated since that time; if so, why? I may add that the ink adhered tenaciously to the form rollers, and looked beautiful on them, but could not be induced to cover or lay on the form by any effort of mine. Please enlighten me on the vagaries of gold ink printing." *Answer.*—The gold ink could hardly have deteriorated in the time between uses; indeed, good ink of this kind will keep for a much longer time. You have tried to work gold ink during a spell of humid weather and when the form rollers

were full of moisture, which prevented them from imparting the heavy metallic base to the form. This has caused the "patches" of color and no color on the printed sheets. When you must print with gold ink in wet or humid weather, select a set of dry rollers, preferably old ones, and the trouble that has evidenced itself on the present lot of sheets will vanish. Dry rollers are essential when printing in humid weather, more particularly with such as metallic, copying, color or high-grade black inks. To have dry rollers on hand—and there should be such in every pressroom—lay by a sufficiency of the best winter ones for just such emergencies.

MAKE-READY FOR VIGNETTE CUTS.—L. C. M., Syracuse, New York, writes: "Will you kindly mail me a brief outline of the proper way to make ready vignette cuts. Sometimes they work very nicely, then again it is impossible to get rid of the edges." *Answer.*—Cuts should be about one sheet of paper, say 80-pound, 25 by 38, below type-high. If edges show higher than center of cuts, they should be underlaid between plate and block. This should be done before any attempt at overlaying is made. It is next to impossible to relieve the edges by overlapping, if they are not lowered before the make-ready is started. See that the plates lay flat on the press, without rocking. Set rollers to face about 1½ picas on the plate of the press, and have about two picas of their circumference in contact with vibrator. Use as light an impression as is possible to print the job. Always use hard packing on half-tone work.

TO PROTECT ROLLERS FROM DAMPNES.—"Seer," Pittsburg, Pennsylvania, writes: "Could you tell me what can be done to prevent rollers smudging and getting soggy while being used in a damp cellar? I have tried varnish, but it does not help. Also please tell me how to take away the glossiness from the ink. I would like it to appear more of a dull or matt color." *Answer.*—A damp cellar is certainly no fit place to keep a press, much less is it a place to do printing in. Mix some paraffin or wax, say one-half pound of paraffin and one-half pint turpentine melted over a gentle fire, to which is then added a palette knife-pointful of venice turpentine. This is applied to the rollers and allowed to dry. Then the regular ink is placed on the press. Instead of this mixture, the regular bronzing size might do. To produce a matt appearance of the black ink, add bologna earth or magnesia to the ink and run as sparingly as your paper will allow. Of course use no varnish in the ink.

WRINKLING.—The G. P. Co., of Topeka, Kansas, writes as follows: "We wish your opinion on the enclosed and how to overcome the trouble. The paper, which was two inches wider than the sample, seems to have expanded on the margin, and the result is that a wrinkle forms on every impression. We have tried every way we know of to overcome the trouble, but without success. Moistening the sheets slightly seemed to help some, but not enough. We are unable to complete the job under existing conditions." *Answer.*—Crowding on too many grippers along the front of a form of open and solid work combined will tend to cause wrinkling. Use only as many grippers as are necessary to "take away" the sheet from the form, and that as uniformly as possible, setting each gripper with even pressure on the stock. Setting the steel bands fronting the cylinder so that they will bear a little stronger on the sheet in the center has a tendency to permit the sheet to expel most of the compressed air between it, the cylinder, and the form, besides allowing for "accidental expansion" of the sheet. Then again, the steel tongues and drop-guides must be set faultlessly true to each other in the opening and closing movements. Avoid using feed-tongues that are too long or that project too far in front under the drop-guides, nor should they be set too near nor too far from each other in the feed-board, but rather located so as to sustain the sheet and so act that no portion of it can be displaced by the rota-



tion of the cylinder. Too much care and skill can not be exercised in conforming the steel tongues to the right circle of the cylinder, so that the sheet will be drawn smoothly to the same without fall or abrupt disturbance when taken hold of by the cylinder grippers. The July INLAND PRINTER contained an answer to a similar inquiry.

TROUBLE WITH SUMMER ROLLERS.—L. M. K., of Roseville, Ontario, writes as follows: "I just had an experience with

the great enemy of composition made of glue and molasses; and while this kind of material does not shrink perceptibly in dry weather, it not only gains in circumference when cast for rollers, but also in weight during humid atmospheric conditions. Glue and molasses composition excels all other forms of printing-roller composition for summer weather, if properly kept in the pressroom. Experienced and careful roller-makers have given this fact attention and helped to tide over



"THE FINISH," WITH EVERY KITE DRAWING.

(From original aquarelle.)

Copyright, 1905, by Nicholas J. Quirk.

new summer rollers for a Gordon press. They were made over a month ago. They will not take ink of any kind, and the surface seems moist and a little sticky. What can I do to make them work, as I have large runs to make at once on bond papers." *Answer.*—Pressmen experience much trouble during summer months by reason of dampness and humidity in the pressroom, which unfits composition rollers for almost every kind of commercial printing. Reserve sets of old winter rollers for use during trying summer months. Humidity is

the troubles of the pressman by giving him rollers made more to the consistency of glue and molasses, and known as "old style" composition. When rollers do not take ink or distribute in wet or damp weather, wash them with benzin, and, after it has evaporated, apply powdered alum to the entire surface liberally, rubbing it on to the face freely. Allow the rollers to stand for a short time with the powder on them (say, half an hour), after which wipe them off with a clean dry rag and put them in the press for work. When the rollers



again refuse to do proper inking, take them out and repeat this treatment.

**PRINTING VARNISH ON ILLUSTRATIONS.**—J. B. H., of Albion, New York, writes: "I am sending you under separate cover specimens of postcards which I have tried to run through a second time in gloss varnish. I have a large job to run, finished with gloss varnish, and am not certain as to the proper method of printing same. Can this work be slip-sheeted? If not, will you please help me out of my troubles by informing me how to run this class of work? I ran these cards as an experiment, laying them out singly to dry. I used castor oil to keep varnish working freely. Is this the proper reducer to use? Do you use the varnish just as you would ink, or do you put something with it to give it body? I would also like to know how the enclosed ribbon was printed to get that effect with gold ink. I tried it, using a bright gold ink, but could not get the desired effect. I have frequent calls for ribbon printed in gold or silver, but do not get results like the badgemakers. Can you help me out of this difficulty?" *Answer.*—If the job of postcards is printed in large sheets and the varnish on the second printing run sparingly, slip-sheeting would hardly be necessary, provided the lifts of stock are light; but if the printing is to be done singly, lay out the cards on boards placed in close proximity to the press. A little powdered magnesia worked into the gloss varnish will help to make clear printing and assist in strengthening the effect. In addition to the magnesia, a very small portion of ink should be mixed in before printing the varnish; for instance, if the picture has been printed green, then add green ink enough to make a tinted stain in the varnish of that color; or, if in brown ink, then stain the varnish with brown ink to that color. Good copal varnish may be used to advantage for luster; it is a quick dryer after being printed with; boiled oil is its reducer. Ribbon work, such as sample sent, can only be done by cold or hot embossing. In the present case, this sample was done with "glair" size, made from the whites of eggs or other matter, gold leaf applied to the same and struck in by embossing; after drying, the surplus gold leaf is cleaned off the ribbon. Special presses are employed in executing such work. Gold ink can not be used to secure the brilliancy of gold leaf. If you had examined the lettering on the sample sent, you could have seen traces of the leaf on the outside formations.

**ADJUSTMENTS OF TWO-REVOLUTION PRESSES.**—L. E. D., of Anna, Illinois, writes as follows: "We have a four-roller, two-revolution press in this office that has been wrong ever since set up. On the nipper edge of any form, mostly noticeable on full ones, the impression will punch for about four inches and graduate on to the back, where the type will only show gray. The press is set level, the bearers are type-high and true. Have not had much experience with presses, so do not know how to remedy it. How can I adjust the press so as to overcome the defect alluded to; or can it be done? The press was rebuilt when we got it. It may have been that way before, but it seems to get worse. You will save me many an anxious hour if you can tell me how to overcome the difficulty." *Answer.*—It may be that the cylinder-lifting mechanism is out of adjustment; the cylinder packing may be too high above the cylinder bearers, or the register rack on the bed too low at the taking edge, in which case the cylinder would dip unnaturally on the form. It may be that the cylinder is not adjusted to type-height, or else is loose in the journal boxes, in which event the cylinder would not act in unison with the bed of the press and merely run along in a loose way over the bed bearers, even if they were set to type-height. Then, again, the intermediate driving-gear wheel may bind either in the cylinder gear or in the direct driving-gear wheel. In no case allow gears to bind on the bottom. Begin and set the cylinder of your press as it should be irrespective

of other difficulties, in doing which remove the bed bearers from the press. Examine the cylinder boxes and see that they are fits; then see that the large nuts on the top of the boxes are firm and tight when screwed down. As the cylinder has a raising and lowering motion, it is necessary that the mechanism controlling its adjustment should be attended to. Begin this by loosening the set-screws which support the height of the cylinder boxes. Run the press forward past the



COUNT TOLSTOY AND HIS GRANDCHILDREN.

front center, just as if taking an impression, and stop with the bed under the cylinder, as this will bring down the cylinder on the impression, and place the toggles at the bottom of the impression base straight up and down. Now lower the steady-screws, beside the set-screws, enough to clear the cylinder boxes on each side of the cylinder, after which loosen the check-nuts on the lifting rods on top of the rocker-shaft bearing-box. The cylinder is now ready for adjustment to type-height. Take a large metal type for the guide or test. Place it on the bed, exactly under the point of impression between the bed and the cylinder bearers. If the type can be easily moved or goes through without touching, it is evident that the cylinder is too high and must be brought down by means of the adjusting screw which is between the springs at the base of the lifting motion. Turning the adjusting-nut on the screw to the right will raise the cylinder and necessarily reduce the degree of impression; if this is turned to the left it will lower the cylinder and increase the degree of impression. To make sure of accurate adjustment, test each effort at adjustment with the metal letter. Of course this operation must be carried out with equal care on both sides of the press. The check-nuts on the rocker-shaft box should now be tightened a little, and a final test made with the metal type at both sides of the cylinder. Before removing the press bed from its present position, raise the steady-screws so that they will about pinch a strip of thin book paper under the cylinder boxes, after which secure their position by fastening the set-screws on both sides of the cylinder. If, after all these suggestions have been followed and there should not be relief from the difficulty encountered, the stud forming a combination with the driving gears should be examined and adjusted, if out of time with them. When the stud is properly set in its position, the connecting gear may be easily slipped on or off without binding the teeth. Should they bind at any point, the stud should be reset. After this has been done, the nuts holding the studs should be screwed up quite hard, as they need not be disturbed again for a long time.



BY GEORGE SHERMAN.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

SPECIMENS OF BUSINESS CARDS AND TICKETS—sixteen-page booklet—25 cents.

SPECIMENS OF ENVELOPE CORNER CARDS—twenty-four-page booklet—25 cents.

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HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. \$1.

PORTFOLIO OF SPECIMENS OF PRINTING.—The second of the series, composed of a wide range of commercial work in pure typography, designed to show the maximum of effectiveness at the minimum of time and expense. Printed on loose leaves and comprises examples of plain and color printing; also a demonstration of the relationship between the size of the half-tone screen and various grades of paper. This portfolio is especially recommended to students and ambitious printers. Price, \$1, postpaid.

AS PRINTERS, we are all striving to create special attraction in our works. We are the more successful in our endeavor as we succeed in producing out-of-the-ordinary results. Whether it be a common thing done uncommonly well or a pleasing departure from well-known forms, the one ultimate outcome of such a creation is attractiveness. These are the two powers of attraction in display composition. Plain

printing, uncommonly well done. This is the enduring kind. We never tire of perfection in simple things. The power of attraction in the fashionable production—the pleasing departure—is of equal importance for the time being. It attracts for a period because it is an innovation. The continued and universal desire for a change is responsible for fashion. It is reasonable that we should have prevailing fashions in typography, and it is equally as reasonable that they should reign for a period and then give way to other novelties. Fashion is the stimulant of trade. It is responsible for the increased output of the typefoundry. It creates a demand for new type-faces; it necessitates new styles of composition;



FIG. 1.

it refreshes public interest; it is the one cure for mental stagnation, even as the coming of the spring—the change of somber tones to fresh green and tints—gives renewed life and attraction to every living thing. For this reason is it true that the style of composition so really interesting during the period just preceding would be irksome if used to-day. Our ideas are perverted if we say that there is nothing attractive whatsoever in the styles brought out a decade ago. After a time many of these will be revived and they will be received with renewed interest, even as we welcome the return of springtime.

We are just now passing out of the period of panels and rectangular rulework. The tendency of the moment in

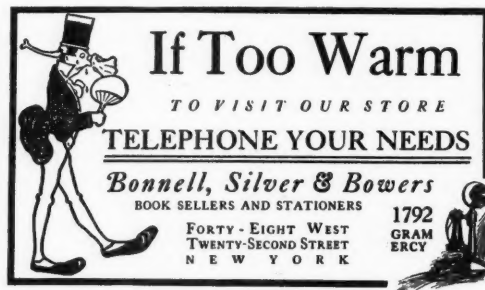


FIG. 2.

esthetic display is toward the style of black letters used for sumptuous books by all ecclesiastics of the fifteenth century. Caslon Text, Flemish Black, Priory Text, etc., are derived from the black letters used in the Cranmer Bible, or the Greek Bible of 1540. The display arrangement and coloration of that period are now also much in vogue. All the initials of the title-page in this book are printed in red ink.

Quaintness is the feature striven for, because it always attracts the inattentive reader. This accounts for the attraction in the Chap-book style of composition; which is also receiving a share of attention. These pleasing departures are incentives to the production of distinctive specimens of artistic

display composition, but they are not applicable to the plainer requirements of every-day commercial printing.

In Fig. 1, a card from the press of S. Barker & Son, Cleveland, Ohio, we have an excellent example of quaint and ornate typography—a pleasing innovation, well-chosen for the sub-



FIG. 3.

ject treated. It is a good specimen of the present tendency in the use of black letters. The printing is in two colors—black for the typework and purple for the ruled border—on hand-made paper.

In reviving the old black letters it is obvious that old-style romans should be given some attention. These are fitting companion faces against which the heavier texts are better illuminated.

Fig. 2 is a modernization of Chap-book typography. It is a forceful argument in favor of attracting special attention by means of a pleasing departure from well-known forms. The color scheme enhances the effectiveness of this specimen. The words, "If Too Warm," the border and the underscoring, are printed in emerald green, the balance in art brown. This

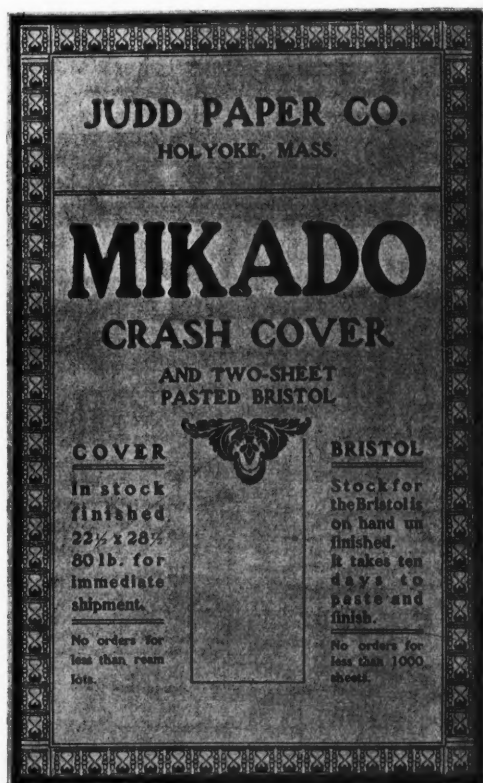


FIG. 4.

is a selection of harmonious colors that is well suited to the cream-tinted, fabric-finished and deckle-edge paper employed.

The plain-rule panelwork in vogue a year or more ago is undergoing a transformation, brought about by a tendency toward ornamental metal borders. If panels are used at all for decorative purposes, they are now considerably heavier, and there is a leaning toward interlaced corners. These heavy borders are preferably used in colorwork, which permits of overcoming their obtrusive prominence by the use of delicate tints. Fig. 3 is an attractive specimen wherein the type matter is printed in black ink on manila-colored cardboard. All of the rulework is in a light shade of orange. Choice coloration

## ¶ Removal

*On and after May  
1, 1905,*

*U. A. RIDLEY,  
Merchant Tailor,  
will be located at  
2a Park Street.*

THIS CHANGE has been made at the suggestion and for the convenience of many customers who find this locality more accessible.  
¶ At his new place of business he will be prepared to show the usual exclusive line of goods, and to execute orders to the complete satisfaction of those who appreciate refined styles and the best workmanship obtainable.

FIG. 5.

and a splendidly adapted stock have produced a soft warmth in the title-page (Fig. 4). The stock is a light chocolate crash cover-paper. The word "Mikado," the exterior heavy-rule panel, and all the light rules are printed in deep green. The hour-glass border and the remainder of the typework are in a warm brown. Green and brown are so closely related in tone that they may be almost indiscriminately divided. For instance, we might use a greater amount of green than brown, or, we might reverse the proportions of each and still maintain harmony of colors. An equal division of these two colors, as used in Fig. 4, is good also. This specimen is the work of E. E. Snow, Springfield, Massachusetts.

Having referred to the power of attraction in a pleasing departure from well-known forms, it will be well to dwell briefly on the effectiveness of some simple things done uncommonly well.

Three examples, Figs. 5, 6 and 7, from the press of B. J. Stetson & Co., Boston, have been selected as model specimens of this kind. The removal announcement is a simple thing so well done that it attracts immediate attention. The display is set in one series of type, and that is a commendable feature. It is legible, and that is of even greater import. Its purpose is fulfilled the moment that the reader rests his eyes upon it. It is well illuminated with white, it is properly balanced, and it has just one spot of black which rivets the eye on the



all-important word, "Removal." Because of its simple typography it has been produced with a minimum expenditure of time.

Fig. 6 is all that a classical title-page should be—plain, dignified, harmonious, well-illuminated and graceful. Not even an ornament. The white space is there. But it would be evidence of a weakness if the designer had been tempted to exploit an ornament therein. Measure balance has been carefully preserved by dropping the heavier portion of the display to rest nearer the fulcrum than the lesser display at the bottom. The space between lines and the groupings have been arranged with precision.

We are apt to disregard the possibilities of attraction in the plain page of paragraphed reading matter. A very simple form of display is that which makes use of the existing divisions of copy into paragraphs, and emphasizing these divisions depends upon their comparative proportions for the artistic effect of the page. Fig. 7 is an example of this kind, and its excellence depends mainly upon the division of the copy into four distinct parts. The rules and the tones of the different

head, whenever possible. There is too much dissimilarity between the type-faces used for the name of the paper in Fig. 8, the envelope corner-card, and Fig. 10, the letter-head. Perfection in display composition implies mechanical perfection as well as good arrangement. The studious printer should

## Pianoforte Recital

GIVEN BY PUPILS OF  
**Lottie Griffin Stevens**

Assisted by  
MISS F. GERTRUDE LOWELL, Soprano  
MISS H. FRANCES LEWIS, Contralto  
MISS SUSIE C. GOULD, Reader

**Monday evening, June 12, 1905**  
**at 8.00 o'clock**  
**Newcomb Hall, Columbia Building**  
**Broadway, Somerville**

FIG. 6.

paragraphs assist in marking the divisions, and the initial is the only device adopted for ornament. These divisions are correctly graduated and the slight change in the arrangement and size of the type affords relief to the eye as it passes from one division to the other.

The foregoing are specimens of work with exceptional powers of attraction. They are a gauge of the tendency of the moment in two kinds of display composition—simple things well done, and the pleasing departure from conventional forms.

The various specimens of a series of house stationery should conform in the matter of type selection at least. The envelope corner-card should be a modified copy of the letter-

### "Laughter holding both his sides"

MILTON



Program by CHARLES  
WILLIAMS, of Boston  
(A.B. Harvard, '99) at  
the residence of Mrs.  
Edward Sawyer, 100  
Bellevue Street, Newton, on Tuesday  
October the Eighteenth at Three.

Real Diary of a Real Boy . . . . . Shute  
"Fuzzy Wuzzy" } . . . . . Rudyard Kipling  
"L'Envoi" }  
Merchant of Venice, Act I, Scene III  
Mrs. Tree . . . . . Laura E. Richards  
"Tommy Candy and the Letter he Brought."  
The Foolish Dictionary . . . . . Gideon Wurdz  
"Selected Definitions."  
Real Diary of a Real Boy . . . . . Shute

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Subscriptions, \$1.00 each, may be sent to Mr. Charles Williams, 19 Pierce Building, Boston, or tickets may be obtained at the door.

Press of B. J. Stetson & Co. Boston

FIG. 7.

give his first attention to the betterment of his justification, which embodies word and line spacing, the joining of rules in panelwork, the alignment of rules with type in blank lines, accurately centering one line over another, etc. The display composition of the envelope and letter-head is imperfect in all of these respects. In Fig. 8, ingenuity has attempted originality at the expense of unity. The partition of the panel to effect an extension into the margins of the main display line is evidence of this. Good display requires that "the one thing" be given greater emphasis than the subordinate parts. Neglect of this principle has caused confusion. A lack of perfect materials discourages the use of rules and panelwork in the letter-head, Fig. 10. So great a number of conflicting rules would be ineffective, even if the work were well-done with adequate materials. These specimens have been reset (Figs. 9 and 11), without comment, and with the hope that a comparison will be sufficient.



It requires a man of keen judgment to select the materials for a well-appointed job-printing office. The man who endeavors to install a great variety of type-faces, with a limited

face may be used for the sake of securing better contrast, but the two faces should have something in common between them. The improved appearance of the resetting (Fig. 13) is an endorsement of the foregoing. The typework is granted further relief by a better distribution of white space. Haphazard arrangement has been converted into shapeliness in the resetting.

A note-head should be a plain, business-like form of address. Its advertising features should not crowd out the real purpose of the heading. We must learn judgment and discrimination. Because we are setting a business heading for a hardware store should not suggest the weight and force of iron in the use of display. The value of suggestiveness in the use of type-faces is of considerable importance, but we must not overreach conservatism. Fig. 14 would be a better style for a dodger. But it is inappropriately ornamented even for this purpose. In the resetting (Fig. 15) the word "hardware" has been rightly subordinated and placed on the same level of importance with the words "wholesale and retail." The business of this firm is amply set forth in its title, and it does not require such extraordinary prominence in a subordinate line.

There should be a good reason for every effort. Ornaments should not be used for the mere purpose of exploitation. If they do not offer a means of effecting pleasing decoration, they should be avoided. Letter-spacing is in the same category. There should be a reason for its practice. No reason for either of these adventures is apparent in the statement (Fig. 16). By merely refraining from unreasonable effort, a marked improvement has been effected in the resetting (Fig. 17).

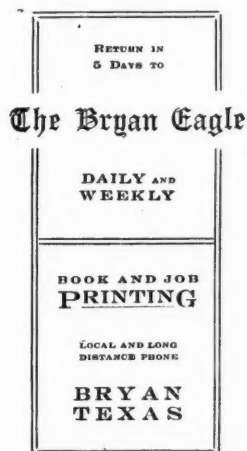


FIG. 8.

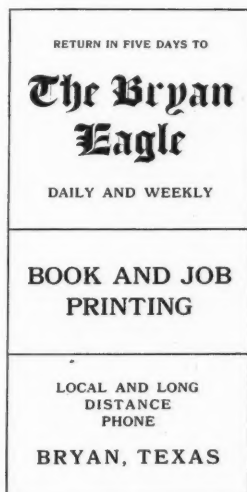


FIG. 9.

amount of capital, must necessarily limit the size of his fonts. He is practicing "penny-wise" economy. His work generally has the appearance of Fig. 12. Five strikingly different kinds

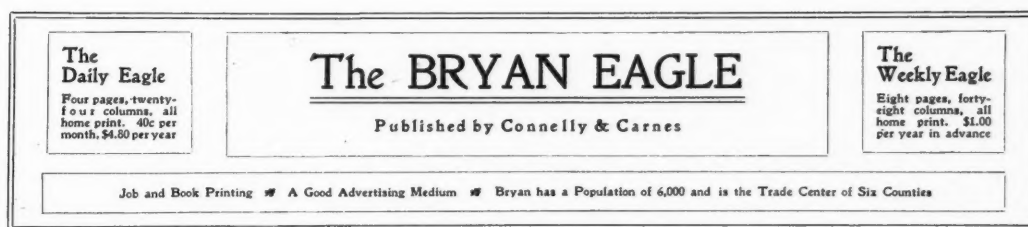


FIG. 10.

of type are used to set a letter-head containing but six lines of matter. Too many specimens of this kind owe their inequalities to a lack of sufficient type in any one series. If this

We are better able to attain the standard of perfection through analysis, resetting and comparison. In this method we have a valuable corrective lesson. Fig. 18 is not particu-

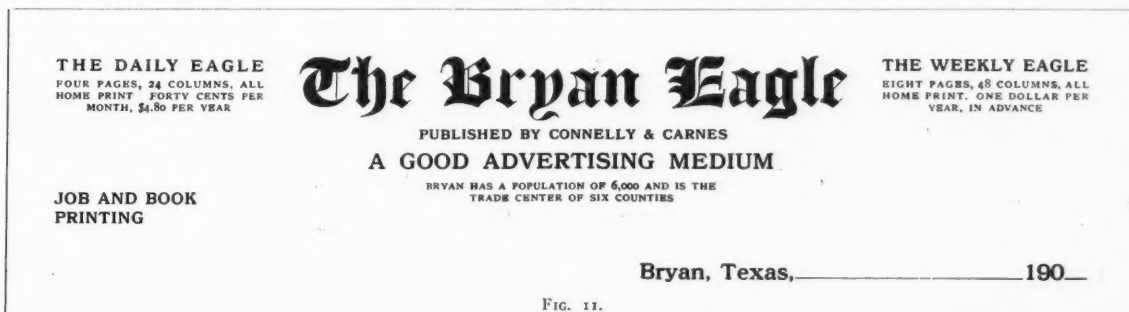


FIG. 11.

is not the case, it is startling evidence of incompetence on the part of the compositor. The most harmonious results are obtainable by the use of one series of type, set in different sizes to supply proper emphasis. A single line of another

larly displeasing. But it lacks legibility, a necessary factor of commercial display. Fig. 19 would serve well as a ticket to an art exhibit or a musical concert. In such instance, it would be necessary to use two colors in the printing. A delicate

tint—violet or light blue, for instance—is suggested for the panel and rule work, and a deeper color for the typework. Being a commercial proposition, however, it is necessary that three points of the display be brought out distinctly. These are the name, the business and the address. The squared-up,

are at once recognized authorities on good display composition. We do not pretend to controvert the judgment of the competent jury. Therefore, any suggestions hereinafter offered are but an exposition of the diversity of individual opinions. Conscientiously, and not alone for the sake of an

J. W. STUTTS
M. H. DARBY

**"Get The Habit"**

**STUTTS & DARBY**

**Pharmaceutical Chemists**

Drugs, Stationery, Toilet Articles, Perfumes, Candies, Bailey Springs Water.

The Largest Line of Soda Water in the City. Strictly Pure Pharmaceuticals. Prompt Delivery.

Florence, Ala. .... 190....

FIG. 12.

Puritan style of composition is inadequate for this purpose, because it affords little opportunity to supply contrast by "whiting out." Fig. 9, a resetting, is symmetrical and orderly. The firm name is superimposed and splendidly illuminated

argument, we are favoring the viewpoints of the minority in this jury. We are all aware of the fact that if a certain piece of manuscript were handed to fifty competent compositors, with instructions that each apply his best endeavors to pro-

J. W. STUTTS
M. H. DARBY

**"Get the Habit"**

**STUTTS & DARBY**

**PHARMACEUTICAL CHEMISTS**

DRUGS, STATIONERY, TOILET ARTICLES, PERFUMES, CANDIES, BAILEY SPRINGS WATER

STRICTLY PURE PHARMACEUTICALS. PROMPT DELIVERY

THE LARGEST LINE OF SODA WATER  
IN THE CITY

FLORENCE, ALA. .... 190

FIG. 13.

against the lesser display and a white background. Utility, the chief object of a business card, has been first considered.

Charles Mudge, Sydney, Australia, writes: "I send proofs of a letter-head as submitted by me in a letter-head competition in *Cowans* a short time ago. I also enclose issues con-

duce a distinguished specimen, the various results would reveal striking dissimilarities. Thirty or forty of these specimens would receive correct and yet dissimilar treatment. If fifty equally competent judges were to pass upon these fifty proofs, the range of first choice would be comparatively wide.

**The OWEN HARDWARE COMPANY**

WHOLESALE AND RETAIL



**HARDWARE**

Lime, Cement, Sash, Doors and Blinds

Lexington, Va. .... 190

FIG. 14.

**THE OWEN HARDWARE COMPANY**

WHOLESALE AND RETAIL HARDWARE

LIME, CEMENT, SASH, DOORS  
AND BLINDS

LEXINGTON, VA. .... 190

FIG. 15.

taining rules governing competition and announcement of results and awards with the points awarded under the different heads. I appeal, without reserve, to THE INLAND PRINTER for a straight-out criticism of my effort. I want to satisfy myself that the analysis of points scored as regards my entry is a correct adjudication from your point of view."

It is barely within the jurisdiction of this department to comment upon the decision of a jury of unbiased men, who

Therefore, the summing of points is the only feasible way of arriving at a possible first. Fig. 20 received first honors, in the summing. The points awarded were as follows: Originality, 4; design, 5; simplicity, 5; harmony of colors, 5; execution, 4; making a total of 23. Fig. 21 is a reproduction of the heading as submitted by Mr. Mudge, who was awarded the eleventh place in the contest. Points conceded: Originality, 2; design, 2; simplicity, 1; harmony of color, 2; exe-

cution, 4; total, 10. It would be a difficult matter for an American critic to review all these points in perfect fairness to an Australian. Fashion has a great deal to do with the

The general arrangement has a ragged appearance and the heavier plain gothic is not in accord with the lighter and fancy Florentine. Fig. 21 is clean-cut and symmetrical. We further

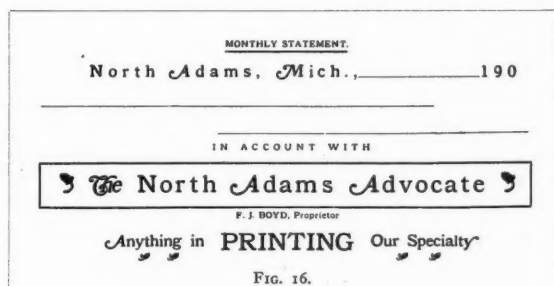


FIG. 16.

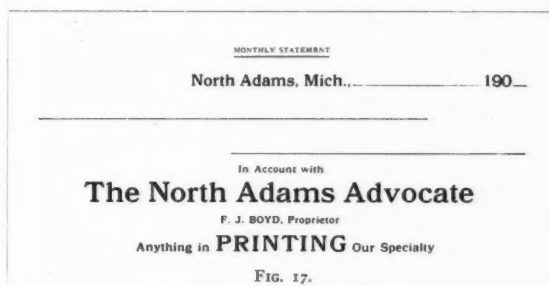


FIG. 17.

question of originality and design. The dictums of prevailing style have considerable force of argument. The opinions of an American on these two points may be prejudiced for this

grant Fig. 21 a majority of points under the head "simplicity." This should include legibility. Fig. 21 is compact — the purport of the advertising matter is made clear at a glance,

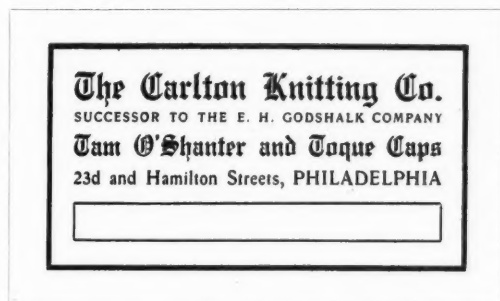


FIG. 18.

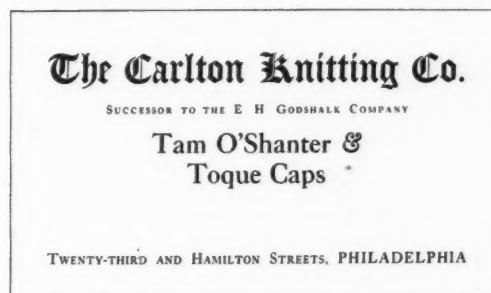


FIG. 19.

reason. From our viewpoint, we would award Mr. Mudge a positive advantage over the prize-winner on the question of originality and design. As a letter-head, Fig. 20 encumbers

whereas, in Fig. 20, the typography is scattered over three-fifths of the entire area of the sheet. If simplicity applies to mechanical construction, then we venture to say that Fig. 21 could be set in two-thirds of the time allotted to Fig. 20. Under the head, "color harmony," we are compelled to place a cipher for Fig. 20, allotting all the available points to Fig. 21. This, because the tinted background used in Fig. 20 is so nearly the same tone of the paper as to make it practically a one-color job. It does not demonstrate the compositor's ability to create harmonious color associations, nor his ability to correctly divide colors. Fig. 21 shows harmonious color contrast. A deep purple is used for the typework and all of the light-faced rule. A dim warmth has been supplied by using a delicate olive tint for the heavy rules and ornaments. Fig. 21 is a perfect example of rule joining and spacing, while Fig. 20 is not. There are numerous visible openings in the rules, a number of bad letters, and the word "established" has been wilfully abbreviated. Fig. 22 has been submitted as a more modern specimen from an American point of view. It is preferable on account of its simplicity and chiefly because it occupies a great deal less of the writing space than either of the other specimens. It is what a letter-head should be — a plain, business-like form of address. Fig. 20 has the appearance of an advertising circular, while Fig. 21 resembles an ink-can label or a magazine advertisement.



#### We Handle:

Paper...  
NEWS, PRINTING, COATED ART, COVERS, BOOKINGS, DIAMOND, CARTRIDGE, FLUTE, ENVELOPE, WRAPPING, ETC.  
Boards...  
COATED, PAPER, PULP, STRAW, BRILL, ETC.  
Manufactured Stationery...  
CARDS, PLAIN AND FANCY, ENVELOPES, ALL SIZES AND QUALITIES.  
Machinery...  
THE LINO TYPE, LETTERPRESS AND LITHOGRAPHIC PRINTING MACHINES, GALVANIZED, WIRE STITCHERS, ROLLING MACHINES, RULING MACHINES, ETC.  
TOOLS AND SUPPLIES OF ALL DESCRIPTIONS.  
Figs...  
STEPHENSON, BLAKE, & CO. AMERICAN TYPE FOUNDRY, POINT LINDSEY STATION.  
Inks...  
NEWS, LETTERPRESS, LITHOGRAPHIC, COLORED, PROCESS AND TRICOLOR.

395 Flinders Lane,  
Melbourne.

#### FIRST PRIZE

WON BY H. S. GALBRAITH,  
WITH THE ATLAS PRESS,  
MELBOURNE.

FIG. 20.

too much of the writing space. The round-cornered exterior panels do not harmonize with the right-angle interior panels.

#### MEETS ALL REQUIREMENTS.

The instructor in the printing department of the State Industrial School says that no other printers' magazine so completely meets our needs as does *THE INLAND PRINTER*.—*B. H. Stewart, Editor Industrial School Gazette, Kearney, Nebraska.*

### COMPOSITION OF BLANKS AND BOOK HEADINGS.

Among the most time-consuming and unprofitable jobs handed to the average compositor to set are ruled blank and book headings. Like the calf in the fable that made the crooked path through the forest which everybody followed, as an apprentice I was taught, because it had always been

printed, about the depth of the composing stick, and the width of the type-form, not the width of the sheet. The measure can be set the full width of the sheet, but sometimes the printing does not reach within an inch or two of each side, and it is unnecessarily consuming time to fill out this white space. Set your measure to the nearest number of ems pica to accommodate this strip. Place this in your composing stick,

 <span style="font-size: 1.5em; font-weight: bold; letter-spacing: 0.2em;">Alex. Cowan &amp; Sons, Limited</span> 		
<p><b>Paper:</b> WE HANDLE:</p> <p>News, Printings, Coated Art. Covers, Blottings, Cartridge, Drawing, Flints, Enamels, Wrappings, etc</p> <p><b>Boards:</b></p> <p>Coated, Paste, Pulp, Straw, Mill, etc</p> <p><b>Manufactured Stationery:</b></p> <p>Cards (plain and fancy), Envelopes (all sizes and qualities)</p>	<p><b>PAPERMAKERS</b></p> <p>EDINBURGH, SCOTLAND. ESTABLISHED 1779.</p> <p>Suppliers of all</p> <p><b>Printers' Requirements</b></p> 	<p><b>Type:</b> WE HANDLE:</p> <p>Stephenson, Blake &amp; Co. and American Type Founders' Point Lining System.</p> <p><b>Inks:</b></p> <p>News, Letterpress, Lithographic, Cover, Process, and Trichromatic.</p> <p><b>Machinery:</b></p> <p>The Linotype, Letterpress and Lithographic Printing Machines, Guillotines, Wire Stitchers, Box-making Machines, Ruling Machines, etc. TOOLS &amp; SUNDRIES of all descriptions.</p>

395 Flinders Lane,

Melbourne,

190

FIG. 21.

done that way, the slow-going method of placing a sheet of the ruled stock on a galley, foot down, setting a word at a time in the fingers, placing it on the galley on the sheet and justifying it as I went along, causing much aggravation and loss of time after getting to press by having to be taken off to be rejustified because of the sponginess due to setting long lines in this manner without using the composing stick.

foot down, just as you would if placing a sheet of the blank on the galley to set by. Now, proceed to set up the form in your composing stick, justifying to the width of the columns on the spaces as you go along. The strip in the stick will be an absolute guide, and by using lining point-set type, with ruling that is done with point pens, it is only necessary to count the number of points of your type and the number of

## Alex. Cowan & Sons, Limited, *Papermakers*

**Suppliers of all Printers' Requirements**

ESTABLISHED 1779

EDINBURGH, SCOTLAND

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395 Flinders Lane, Melbourne,

190

FIG. 22.

An exceptionally large blank, which it was necessary to produce in a shorter time than this method would allow, led me to try some other way, and it occurred to me to try and set it in the composing stick, but this seemed to make it necessary to measure the amount of white space between words from one box in the heading to the other before placing it in the composing stick; but this apparent difficulty led to the adoption of an easy and quick method, by which it is possible to set a blank in from one-third to one-half the time formerly consumed.

Cut a strip across the width from a sheet of the blank to be

points of the box in the ruling to strike the exact center every time, and no press will be held up for rejustifying after the form is put on.

Where blanks are extremely wide, they can be cut up in sections of from fifty to sixty ems, as convenience of material or divisions in the ruling may suggest.

This may not be a new idea to the many progressive printers who are ever alert for plans for economy of time, but I have never seen it practiced anywhere; the ease and convenience of the method, and the great saving of time will commend it to any one trying it.

JOHN J. F. YORK.







Mr. and Mrs. R. Chandler Kulroyd  
 announce the marriage of their daughter  
 Elizabeth  
 to  
 Mr. William K. Freegiver  
 on the evening of Tuesday, the seventh of August  
 one thousand nine hundred and five  
 at eight o'clock  
 85 Courtship Boulevard  
 Beauville

### French Plate

PATENT APPLIED FOR

—LIST E—

14 Point    10 A 40 a; approx. weight, 3 lbs. 6 oz., about \$3 75  
*Handsome Society Printing 4 Invitations of all Description*

18 Point    9 A 28 a; approx. weight, 4½ lbs., about \$4 50  
*Millinery Emporium 6 Exhibition Parlors*

24 Point No. 1    7 A 22 a; approx. weight, 5 lbs. 9 oz., about \$5 00  
*Society Events of 5 Rare Brilliancy*

24 Point No. 2    6 A 18 a; approx. weight, 5 lbs. 9 oz., about \$5 00  
*First Reception 3 Pretty Scene*

30 Point    5 A 15 a; approx. weight, 6 lbs. 7 oz., about \$5 50  
*Charming Evening Ball 9*

36 Point    4 A 12 a; approx. weight, 8 lbs. 2 oz., about \$6 65  
*Its Beauty Prevails 5*

Mr. and Mrs. Freegiver  
 At Home  
 weekdays and Fridays after October fourth

STON AVENUE

CONTENTVILLE

**BARNHART BROS. & SPINDLER**  
 TYPE FOUNDERS  
 183 TO 187 MONROE STREET, CHICAGO

HOUSES:

MINNESOTA TYPE FOUNDRY CO., ST. PAUL  
 GREAT WESTERN TYPE FOUNDRY, KANSAS CITY  
 PACIFIC PRINTERS SUPPLY CO., SEATTLE  
 SOUTHERN PRINTERS SUPPLY CO., WASHINGTON, D. C.  
 ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS  
 BARNHART TYPE FOUNDRY CO., NEW YORK  
 GREAT WESTERN TYPE FOUNDRY, OMAHA

*Mrs. Virginia Kerickson*  
*requests the honour of your presence at the*  
*marriage reception of her daughter*  
*Maybelle*  
*and*  
*Mr. Harry Dominick*  
*on the evening of Tuesday, October the sixth*  
*one thousand nine hundred and five*  
*at half after eight o'clock*  
*The Plaza Hotel*  
*Romany*

*At Home*  
*Wednesdays after November the sixteen*  
*Nineteen hundred and five*  
*23 Hart Place*

**BARNHART BROS. & SPINDLER**  
 TYPE FOUNDERS  
 183 TO 187 MONROE STREET, CHICAGO

HOUSES:  
 MINNESOTA TYPE FOUNDRY CO., ST. PAUL  
 GREAT WESTERN TYPE FOUNDRY, KANSAS CITY  
 PACIFIC PRINTERS SUPPLY CO., SEATTLE  
 ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS  
 BARNHART TYPE FOUNDRY CO., NEW YORK  
 GREAT WESTERN TYPE FOUNDRY, OMAHA  
 SOUTHERN PRINTERS SUPPLY CO., WASHINGTON, D. C.

### *Wedding Plate*

PATENT APPLIED FOR

LIST E

14 Point 7 9 A 35 a; approx. weight, 3 lbs. 6 oz., about \$3 75

*This Handsome Face has 45 Crowned with Story every*

18 Point 7 8 A 22 a; approx. weight, 4 lbs. 8 oz., about \$4 50

*Exceptional Beauty 9 Quite an Attraction*

24 Point No. 1 7 5 A 18 a; approx. weight, 5 lbs. 9 oz., about \$5 00

*Artistic Styles 14 Merit Results*

24 Point No. 2 7 5 A 14 a; approx. weight, 5 lbs. 11 oz., about \$5 10

*The Fall Wedding Season 5*

30 Point 7 3 A 12 a; approx. weight, 6 lbs. 6 oz., about \$5 50

*Afternoon Card Parties 6*

36 Point 7 3 A 10 a; approx. weight, 7 lbs. 15 oz., about \$6 50

*Refined Program 2*





THE WORK OF SOME WELL-KNOWN PRINTERS.



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.—George Fritz. \$1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. \$2.

LITHOGRAPHIC SPECIMENS.—Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, \$1.50. American Commercial Specimens, second and third series, \$3.50 each. Modern Alphabets, \$3.50.

HANDBOOK OF LITHOGRAPHY.—By David Cumming. A practical and up-to-date treatise, with illustrations and color-plates. Chapters on stones, inks, pigments, materials, transfers, drawing, printing, light and color, paper and machines; also chromo-lithography, zinc and aluminum plates, transposition of black to white, photo-stone and ink-stone methods, etc. Cloth, 243 pages. \$2.10, postpaid.

NEAR the village of Vrysia, near Pharsalus in Thessaly, stone for lithographing has been discovered in great abundance and of the best quality.

THE annual convention of the master lithographers of Switzerland was held recently at Lucerne. The principal matter before the body was how to deal with those disloyal members who cut prices contrary to the rules of the association. A proposition to establish a court of honor, whose duty it should be to call the attention of an offending member to his dishonorable conduct, was considered. Should this prove insufficient, then the name of the underbidding member shall be published.

IN the March issue of the *Practical Photographer* a clever article appears on the subject of pictorial composition, treated in word and picture, described in a most scientific way, explaining the laws and principles of composition. For those lithographers who wish to gain a rudimentary knowledge of photography, the *Photo Era* for 1905 furnishes an able article by Phil M. Riley. It is brief yet comprehensive, exhaustive yet to the point, plain in speech and systematic in arrangement. Lithographers that have not yet seen these two issues will do well to acquire them.

THE LITHOGRAPHER AS A ZINC ETCHER.—F. F., Harlem, New York, writes: "I am a lithographer and have considerable experience in etching on stone and would like to find employment in a photoengraving place. Could you advise me how to proceed?" *Answer.*—We would not advise our correspondent to change his occupation. He will find many disagreeable features dominating in a photoengraving establishment. The work and surroundings in lithography are much better and there is a steadier demand for a practical man in the latter line, as well as better pay.

AN IMPROVEMENT IN THE ROTARY ALUMINUM PRINTING-PRESS.—Rotary, as well as flat-press, printers well know how difficult it often is to smooth out the sheets on the edge of the plate where the scum gathers beyond the point of impression. Messrs. George Mann & Co. have invented an automatic brush

which will come down immediately after the gripper passes and which also lifts automatically. This brush has been attached to the press and keeps the sheets smooth and also the edges clean. Besides this there are mentioned several improvements in the damping, inking and pressure parts of the English rotary.

CONDITIONS LITHOGRAPHIC IN BRAZIL.—J. W., lithographic printer, Ludwigshaven, Bavaria, writes: "Under a hidden name, an advertisement for a lithographic printer appears in the *Deutscher Buch- und Steindruckerei* to go to Brazil. For the above-given reason I can not give the name of the firm, but I would like to ask you to give me some information in regard to the conditions for work existing there." *Answer.*—As far as our knowledge goes, based on hearsay, the conditions are very good for "A1" lithographers; if they are versatile workmen, pay is very liberal. Our correspondent should inquire of the *Allgemeiner Anzeiger für Druckereien* at Frankfurt-am-Main, which has constant intercourse with South American countries.

HOME-MADE LITHOPHINE.—J. C. D., New York, writes: "I have been informed that a good rubbing-up stuff is made by dissolving asphalt in ether and adding lithographic toulouse. I send you a sample of this and would like you to tell me if the asphalt is at fault, for it does not come down smooth on the stone, as you will see when trying it. It works with a kind of grain and does not seem to hold to the transfer." *Answer.*—Perhaps you have, by mistake, taken water toulouse instead of turpentine toulouse. This latter is an essential thing; no water should come near the stone while rubbing up work with the lithophine. If this should not be the case, then the trouble lies with the asphaltum; the only kind to use is the Assyrian.

HOW GELATIN-CUT TRACINGS WORK IN PRACTICE.—"Buffalo Manager" writes: "The most practical means for rendering simple and sketchy color-designs, greetings, postcards, menus, booklets and other dainty advertising matter is certainly the method of cutting in the tracing on gelatin and, after rubbing in with transfer ink, putting down to stone. The work is just like an engraving and has 'snap.' I use a strong etching ink; key lines are taken off after the offsets are made and in this way the work answers well for an original printing plate, as well as key plate. Solids are put in on the stone; Ben Day, air brush, crayon or anything can be added *ad libitum*. I can say that I am very well satisfied with this wrinkle from THE INLAND PRINTER."

ENGLISH TRANSFER PAPER.—R. F., Glasgow, Scotland, writes: "I have forwarded to you for trial some samples of a new transfer paper which I am putting on the market here. It is being received by some of the largest firms with great satisfaction. I will be pleased if you will have them tested and shall be glad to learn through the pages of THE INLAND PRINTER your opinion of them." *Answer.*—The samples were given to some commercial as well as color transferers, but the verdict does not seem in favor of this paper. A trial on our own account with the paper shows that the coating is certainly superior in finish, the impressions come up solid and sharp and they go down on the stone well. The necessity of dampening this paper is a bad feature for colorwork, on account of register.

MATHEMATICS OF COLOR HARMONIES.—"Artist," Milwaukee, Wisconsin, writes: "Looking through THE INLAND PRINTER files of last year I came across the caption, 'Combining Colors by Arithmetic Calculation.' Could you give me an idea, before I look further into this matter, how colors or color harmonies can be combined by figures?" *Answer.*—Colors have certain values. These values are characteristic and can be computed or compared with each other even to such an extent that a person who has no artistic ability can compose agreeable and unique combinations by a sort of "rule

of three" principle. The subject has been mentioned several times during the last year in the lithographic columns and we shall be pleased to advise our correspondent at any time in regard to any special questions regarding this matter.

**EMPLOYER LIABLE FOR APPRENTICES.**—J. D. R., Hoboken, New Jersey, writes: "My attention was called to an article which appeared in *THE INLAND PRINTER* for March, in answer to P. H., of Newark, regarding an apprentice who was finding difficulty in learning that part of the lithographic trade for which he entered the establishment. Permit me to state here that I will soon bring to your attention a similar case, and I will show that there is a law on the statute books which makes an employer liable for the apprentice while he is under his care for the purpose of learning a trade which is to become his means of subsistence when becoming of age. If the employer contributes wilfully toward the future injury of a young man who has been entrusted to his care, he becomes criminally liable. I think you will agree with me that there are many instances where similar cases could be brought to the attention of the proper authorities."

**IMPORTANT IMPROVEMENT IN BRONZING MACHINES.**—The *Caxton Magazine* contains an advertisement of a new bronzing machine invented by Mark Smith. The principle of this machine is based upon air suction, which gathers all the floating particles of bronze which usually fly about with the use of the old machine and saves them for their proper use inside. From the statements made in the advertisement and elsewhere, not a particle of bronze can be seen out of place while using this machine. The bronze circulates from the top to the bottom in one continuous motion, the sheets are fed directly from the press and it is claimed that there will not be left a trace of unprinted bronze when the sheet is taken out. The regulation of the amount of bronze can be adjusted to a nicety. Aside from the important factor of saving, there are other claims made, even so far as to say that it improves the sanitary conditions of the room where a suction bronzer is working. If all this is substantiated, it is certainly a valuable acquisition to the lithographic trade.

**USE OF GELATIN TRACINGS IN LITHOGRAPHY.**—E. B., Montreal, Canada, writes: "Having read your article in *THE INLAND PRINTER* about gelatin-cut tracings for originals, I am somewhat curious to know what the transferring of gelatin-cut tracings means." *Answer.*—It often happens that a lithographer wishes to reproduce a sketchy piece of colorwork on which, we will say, the black or brown has been outlined with a fine line, making the lines appear more like an engraving, and the colors were then put over this outline in a washy sort of way; or maybe the artist was a pen-and-ink man and used a very fine pen in a very brisk and free manner. To reproduce this kind of facsimile work would require a highly skilled hand by the usual method, but by the use of gelatin folios the same can be copied even by a less skilled lithographer. It is accomplished by simply laying a flat gelatin folio over the work and following the lines carefully with a sharp needle; then filling in these cut lines with a transfer ink, which will readily transfer to a sensitive stone or plate. The larger solids are then filled in with lithographic drawing ink and the offsets for the color plates are made from the original outline stone. When the work is finished it will be an exact reproduction of the original sketch.

**TO TRANSFER AN IMPRESSION TO ZINC.**—John Gustave, Cincinnati, Ohio, wants to know how to transfer an impression from an electrotype to a zinc plate. *Answer.*—Write to your nearest lithographic supply house for some thin lithographic transfer paper and transfer ink. The regular etching ink of the photoengraver will answer. Roll up the electrotype evenly with a good coating of this ink, used as stiff as possible. Pull the impression on the transfer paper. Examine to see that it is perfect. Prepare the zinc with a slight matt surface by

treating it to a weak bath of alum. Wash the zinc thoroughly after the alum and dry the surface spontaneously. Trim the transfer close up to the impression and lay it between damp blotters until it is thoroughly limp. The zinc is put on the bed plate of a Washington press and the transfer laid face down on it. For backing, use some sheets of coated paper and pressboard to give a hard impression. Allow the impression to rest for awhile when taking it. Turn the plate around and give it another pull. Strip the transfer paper carefully from the zinc. Should it not come off readily, dampen it on the back with a wet sponge, when it will come off easily. Wash the zinc well under the tap and dry it, dust with dragon's-blood and proceed as in zinc etching. If the lines in the transferred image have thickened slightly, they can be reduced to their original thickness by etching. Do not be discouraged if you fail the first time, for this, though a simple operation, is really a lithographer's work that takes him years to learn.

**LITHOGRAPHY IN THE STATE PRINTING-OFFICE, SYDNEY, AUSTRALIA.**—Mr. James A. Burke, of Sydney, Australia, sends a considerable number of lithographed specimens of stipple work, proofs of such work as the government issues for the education of the people—fish, fruit, insects, birds, etc. These specimens were made in the establishment of Mr. W. Wilcoxson, one of New South Wales' foremost lithographers. Critical dissection of the specimens is requested. Only a very few sheets are below the average; for instance, the testing tubes. A few sheets are far above the average, principally the fish with gold and silver bronze. The latter is exquisite. All the sheets are proved in the very best manner, showing a superior grade of color. The paper stock is better than we get for much of our work to prove up here in the States. The workmanship of the largest part of the proofs is very good. It is not a mechanical dot or method of stippling, but is rather an open and free style, done mostly by hand, while some of the outlines might have been engraved. The technic is a practical one and should print very well. In a few instances the Ben Day was used for backgrounds. Some of our fancy lithographers have commented upon the finer dot which is made on this kind of work in the United States. Of course this class of lithography can not be compared with commercial work requiring the greatest care in execution. Nevertheless, this Australian lithography can be safely classed among the best which can be done, and was evidently performed by European workmen. The number of colors are the least in which it could have been done, and no doubt the sketches, which were made by Mr. Burton, were wonderfully fine specimens of minute detail sketching, equal to anything produced here.

#### THE PROPER REMEDY.

Old Gentleman—I want to get copies of your paper for a week back.

Editor—Hadh't you better try a porous plaster?—*Philadelphia Bulletin.*

#### HELPED OUT OF DIFFICULTIES.

Your paper has helped me out of many little difficulties, for which please accept my sincerest gratitude.—*F. Gautze, Press Superintendent, Oudh & Rohilkand Railway, Lucknow, India.*

It is wise for a workman to be honest with himself and ask in all frankness just how much taste, training and equipment has made possible his attainment in any one direction. Having settled on this he should then devote his time and thought conscientiously to working in that direction and to doing the work well.—*Will Bradley in the American Chap-Book.*





BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

TYPOGRAPHIC STYLEBOOK.—By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.—By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, \$1.34, postpaid.

THE VERNALIST.—By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¾ by 6½, \$1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gut, 50 cents.

PROOFREADING AND PUNCTUATION.—By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, type-founding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, \$1.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.14.

GRAMMAR WITHOUT A MASTER.—By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¾ by 6½, \$1.07, postpaid.

THE ART OF WRITING ENGLISH.—By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, \$1.50.

"WAGES."—W. W. K., Titusville, Pennsylvania, writes: "A compositor set, 'The wages heretofore have been \$5 per day,' and the proofreader marked it 'has.' Will you please state which is correct?" *Answer.*—Both are correct, although probably most people would say that the way they choose is right and the other wrong. The proper practice for printers is to follow copy, for a writer might have a strong preference for the form he writes, and no argument would convince him that he is not right in choosing it. It is a case just like "United States," which some people insist is plural, and others will have to be singular. The International Dictionary says that "wages" is plural in termination, but singular in

signification. The Century and the Standard treat the word as plural, though all the dictionaries quote the Bible, "The wages of sin is death." If the copy in the case in hand had "have," the compositor made it right, and the proofreader was wrong.

WANTED, A COMMA.—T. B., Topeka, Kansas, sends this: "In the Kansas Legislature last winter a bill relating to road tax in third-class cities was introduced and ordered printed. The first section was printed thus: 'SECTION I. That it shall be the duty of the county treasurer of each county in which there are one or more cities of the third class which are under the laws of this state separate road districts to pay to the treasurer of such city or cities all sums levied and collected in said respective cities for township road tax.' The proof-reader in the printing-office searched for a place to stick in a comma or two, but, being short of time for meditation, passed it as printed above. When the bill came up for final consideration in the House of Representatives, a legislator, probably after reading it forward and backward, and up side down, moved 'that a comma be inserted in Section I.' And one comma was inserted, after a discussion over the proper location for it. What would you have done with the section?" *Answer.*—It reads correctly without a comma, although it is clumsy. There is no place for only one comma. Two commas could be used, one after "class," the other after "districts," but they make a difference in sense which might be wrong.

SUBJUNCTIVES.—E. D. B., Philadelphia, asks: "Will you please give the names of any books containing a full explanation of the use of the subjunctive mood; also please tell whether the underlined words in the following sentences are used correctly, and if not, what is the correct word to use in each case: 'If the child *asks* difficult questions do not repulse him or ignore them.' 'It is as if somebody *was* quietly weeping.' 'She looked as if she *was* enjoying it.' 'I feel as though I *were* that girl in the story.' 'When he was told it, he asked them if it *was* true.' 'The High Priest asked him if he *was* Christ, the Son of God.' 'Don't you wish I *was* well?' 'He sent me to find out whether all *was* well with them.' 'If she *prefers* them to us after that, I have my own opinion of her.' 'Lately I have seen him look as if something *was* wrong.' 'As if they, who were older and wiser than *him*, were to bow down and serve him.'" *Answer.*—All grammars explain the use of the subjunctive mood, but of course some have more about it than others, large works naturally having more than small ones. It is simply impossible to say that any one work is the best. One thing said by every recent grammarian is that the subjunctive mood is disappearing. This is undoubtedly true as a general statement, but it is still in use in some expressions, especially with "if" and the verb "to be." In the second and third sentences "were" should be used, also in the fifth and tenth. The others are right as written, except the last, where "him" should be "he," being nominative, with "was" understood after it.

"HE FEELS BAD."—F. J. B., Swayzee, Indiana, writes: "I notice F. Horace Teall in the July INLAND PRINTER mentions briefly the wrongful use of an adjective where an adverb should be used and he refers to an expression which he argues is correct which seems to me absolutely incorrect. It is 'He feels bad.' As Mr. Teall says, 'bad' denotes a condition and is always an adjective, while 'feel' is a verb transitive, denoting a condition; of action, 'bad' is an inactive condition, a positive state, while 'feel' does not denote an absolute condition or quality, but only a state of feeling or what might seem to the mind. To say, 'one feels bad' could only signify the result of conjecture from the act of feeling, which might imply that the body was in a state of decay, or rather that the sense of touch was put into motion, and from that sense



the conclusion was arrived at that the body touched was in a bad condition or at least so appeared to the sense of touch. That certainly in few if any cases could possibly be that thought intended to be conveyed by the author. On the reverse the author would intend to convey the thought that the person spoken of had a sense of sickness. Instead of feeling happy, cheerful, physically well, he felt just the opposite. The expression conveys the thought of the condition of mind. To illustrate; one says he feels, now the question is how do you feel, or he feel. He feels bad? No, badly. Do adjectives now answer the question how? I believe the earlier grammarians gave as a test of an adverb whether it answered the question 'how,' or not." *Answer.*—Some persons insist that it is correct to say "He feels badly," and others that the right expression is "He feels bad." It is impossible to determine just how many think either way, but the weight of good opinion seems to favor the adjective. Mr. Teall is one of those who use the adjective, and he does it because he thinks it more grammatical and more idiomatic than the adverb. It is true that adverbs answer the question how? but sometimes the question is properly answered by an adjective. How is he? He is well. How is he feeling? He is feeling bad—he feels bad. The adjective is the right word to use with a verb that makes assertion of a nature like that of the verb "to be." Sherwin Cody says: "We say 'She looks beautiful,' not 'beautifully,' since 'beautiful' is a quality of the subject, not a word used in any way to describe the manner of looking. In the same way we would say 'He feels bad,' since there is no question of his doing or enduring the feeling badly or the reverse. 'Bad' describes his condition. So after most verbs referring to sensations an adjective is properly used, as 'It looked hot,' 'It sounded sweet,' 'It tasted sour,' etc." We could cite the same decision in other words from many grammarians, but select this quotation because it seems very clear. Alfred Ayres says: "Adjectives are often properly used where the tyro in grammar would expect to find an adverb; as, 'drink deep,' 'this looks strange,' 'he looks bad,' 'he stood erect.'" The Standard Dictionary defines "feel" thus: "To have (a specified) sensation by touch or through the sensory nerves; as, to feel cold, weary, or sick. To consider one's self to be; be conscious of being; as, to feel anxious or gratified. To give a sensation to the touch; as, velvet feels soft; silk feels smooth." These expressions are exactly analogous to "He feels bad." Could any one of the adjectives be changed to an adverb correctly?

#### A BASEBALL WEDDING MUSS.

The following is an instance of how the devil can raise Cain by mixing up a bunch of linotype when he gets a couple of items pied:

"Miss Julia Louise Bauer, oldest daughter of Mr. and Mrs. Johnson Bauer, of Sherman street, smashed a beautiful fly, filling the bases, and will be married this evening to Mr. John Doe. Davis' hard drive, which sent home one run, lashed out and hit the unfortunate bridegroom, who is well-known in Chicago, a terrific smash just inside the foul line. The wedding will take place at six o'clock and McFarland's beautiful drive added another at St. Peter's Episcopal Church. Mrs. John Altrock was pitching beautiful ball, and William Bennett will serve as matron of honor. The infield, especially Tannehill, working like the insides of a Waterbury, so that the Misses Janette and Lillian Bauer will be Tigers, who were helpless; Jones bluffed the maids of honor; the bridesmaids, Miss Jane, who muffed an easy catch and let in Johnson, of Evanston, Miss Eva Brown, of Austin, and Miss Lily Hasterlick, of St. Louis, filling the bases. Dundon's fly was caught and a very clever throw to first base ended Laura, the bride's sister as flower-girl, amidst great applause from the rooters."

Written for THE INLAND PRINTER.

#### A LINO-PI.

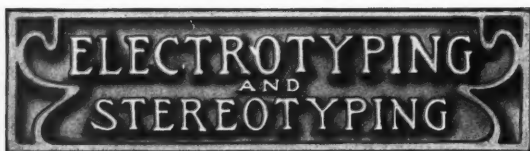
BY LEON IVAN.

"SAY, it's me that's ben trun down good and hard," remarked Bob Jones, the kid who cleaned spacebands and proved galleys. "You know Tom Graham; he's as fine an op. as ever threw his grab hooks over the keyboard of a Merg., and he can just make his old mill rattle for keeps when he gets her going. He and I used to be great friends till that new copyholder came. Her name is Polly and she looks as fine as a new slug, and she was awful nice to me till Tom butted in; but I got even with him. Tom got daffy on the copyholder while he was setting on a job with a lot of even small caps. run in—all extra stuff. You know they have to set small on the rail, and Tom would forget to use the rail and set pi every time he fell down. You see, on two-letter machines there's two letters on the mat.; you sets the top line for lower-case and the bottom line on the rail for small. Tom could generally set a galley with next to no errors, but after Polly came he would get dreaming about her and miss the rail; as his stuff was full of even small, some of his proofs looked like sin. I suppose she guyed him about it and he put her next to the combination; then he used to write notes in cipher to her in his galley slugs, because she worked in the next room and Tom couldn't get away from his machine to speak to her in working time. Anyway she got on to the combination, 'cause I noticed that when he'd slug his galley, instead of filling the line with etaoins or shrdlu, like the other fellows, he would run: 'gal 4 Graham (85 fl\*Z 7\*|&7 \*Z9 9\* .Z&3cc,' and she used to laugh when I gave her the proofs to read. I saw there was something in the magazine, but couldn't strike the right key for a long time and thought he was just hitting that line of mats. for fun. Polly was just as nice to me as ever, but she was nicer to Tom, and he used to wait for her evenings. It made me mad to see him get his assembler pawl under her arm as if he was the hull star wheel himself, so I started to rubber good and hard, but could never make anything out of it. The other ops. wouldn't give it away either, though when I'd show it to one of them he would grin and pass it to the other fellows and they would all have a good laugh when they saw the slugs. When I pestered one of them about it, he replied: "You'll get your ears bent like a thin mat. if you don't keep your nose where it belongs." I puzzled over them slug lines for a long time, but when I caught on it was as plain as the joint in a butted slug. One day Tom slugged: 'gal 10 Graham | 7\*9 9æ5 9|3æ59,' and when I went to clean the spacebands I happened to think of the bulls Tom used to make by not using the rail, and glanced at the keyboard. Then I got a squint on the whole thing and soon picked out the alphabet, which runs:

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
( 2 3 4 5 6 7 æ | o æ . fl & \* \$ ) 8 : 9 Z i fl fl

Then them fool slug lines was as plain as print, but I didn't get a chance to josh Polly about it, because she quit before I got wise and geared up with Tom in a new flat, where they run as a double-decker, and since that Tom always hits a straight row down the board when he fills out his slugs.

An international newspaper exposition was recently opened in the book exchange at Leipzig. The collection consisted of over forty-six hundred German and nineteen hundred foreign newspapers and periodicals. Sixty of these newspapers had enjoyed a continuous existence of more than one hundred years. Some publishers sent splendid memorial volumes. Among others on exhibition was a Leipzig newspaper printed in 1660. Almost all the states of Europe were represented. There were also newspapers from America, Africa, China, Japan, India and Australia. The arctic regions were represented by the *Spitzbergen Gazette*.



BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

**ELECTROTYPING.**—By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages. \$1.50.

**STEREOTYPING.**—By C. S. Partridge. This is the only book devoted exclusively to papier-mâché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulae, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. \$1.50.

**CLEANING METAL.**—P. E. writes: "I recently took a position on a paper where the pressman also does the stereotyping, and I find that the metal is in horrible shape—seems to be brittle and does not run right when casting; seems to honeycomb no matter at what temperature one tries to work it. Could you give me information on how to clean the metal?" *Answer.*—It would probably be more economical and satisfactory to exchange your old metal with some reputable dealer for a new lot rather than try to refine it yourself. It is possible, however, that the metal is simply too hard, in which case the addition of a little pure lead will help you. If you will write any first-class metal house and send them a small sample of your metal, they will advise you whether it would pay to refine it. If your metal needs cleaning, immerse in it a piece of green wood or a raw potato, which will bring the dross to the top; then sprinkle the surface of the metal with resin and burn it off.

**ELECTROTYPERS' CONVENTION.**—The ninth annual convention of the National Electrotypers' Association of America will be held at Niagara Falls this year on September 5, 6 and 7. A large attendance is expected. The National Electrotypers' Association was organized at Nashville, Tennessee, October 5, 1897, "with a view of developing a community of interests and a fraternal spirit among the electrotypers of the United States and for the purpose of exchanging information and assisting each other when necessary." Any local association may become a member of the National Association upon approval of its application by the Executive Committee and payment of dues. Individual electrotypers also, in cities where no association exists, may become members on the same terms. The three vital questions which concern the National Association are the question of price, the question of labor and the question of mutual protection. Improved conditions along these lines, if not rapid, have been encouraging. The last meeting was held at St. Louis and was attended by delega-

tions from all the large and many of the smaller cities of the country, and the membership of the Association was materially increased. A cordial invitation to attend the Niagara Falls meeting is extended to every electrotypist in the United States.

**HOW TO MAKE MATRIX SHEETS.**—C. A. C. writes: "Can you inform me how I can make my own matrix sheets, and the best paper to use?" *Answer.*—Make a paste as follows: 2½ pounds starch, ½ pound flour, 6 ounces dextrin, 2½ gallons water, 1 ounce alum. Cook in a steam-jacketed kettle, if possible, until it boils thick; when cool, take out a quantity sufficient for a day's use and force it through a 20-mesh sieve. Dampen the matrix paper and then apply to one side of a sheet a moderate coating of the paste, using a paint brush for the purpose. Then lay another sheet on top of the first and run a light roller over it. Give another coating of paste to the upper sheet and lay on a sheet of white tissue-paper, using the roller as before to smooth it down. Paste again and add another sheet of white tissue and then two sheets of cream facing tissue. Keep the flog covered with a damp blanket until wanted for use. More detailed information may be found in the book on stereotyping sold by The Inland Printer Company. Any reliable dealer can furnish the paper.

**AGITATION.**—One of the main objects of agitation is to remove the exhausted stratum of solution next to the cathode and replace it with a saturated solution in order that deposition may proceed with the greatest possible rapidity. Various mechanical means are employed to effect this object. The most popular method is that of forcing air through the solution from perforated lead or rubber pipes laid on the bottom of the vats. Another method consists in pumping the solution from the bottom of one end of the vat and discharging it in such a manner as to create a circular motion. Another method consists in mounting the anodes on spindles and revolving them slowly in the solution between the cathodes. By another and very effective method a horizontal rod is made to travel up and down between the anode and cathode. The latest and, it is claimed, the best method is briefly described as follows: A large perpendicular cylinder is made to revolve slowly in the solution. The cylinder is surrounded by anodes and to the periphery of the cylinder the cathodes are attached. In operation the cathodes are constantly passing the anodes and the disturbance is so effectual that two hundred or more amperes per square foot may be utilized without burning the deposit.

**SHRINKS IN STEREOTYPE PLATES.**—C. W. N. writes: "I take the liberty to ask you a question in regard to the shrinkage of metal in stereotype plates. I have followed up your advice given in THE INLAND PRINTER, but as yet have found nothing to overcome the trouble. Possibly I had better tell you how and in what way the shrinkage occurs. After the plate is first cast, by measuring the face with a straight-edge, we find the plates perfect, but as it cools it gradually gets low in the center, starting about two inches from the edge of the plate until, when the center of the plate is reached, it is anywhere from two to five sheets of ordinary newspaper low. We have painted the back of the boxes with several different preparations, tried new metal, casting it both hot and cold, but with no better results. We have also taken the mat after coming from the steam table and thoroughly dried it in the metal-pot to get all the dampness out, but with no better results. This trouble is not of local origin, but has existed for a number of years, not only since I have done the stereotyping, but long before. I might also add that the most of our cuts are inserted, sometimes as high as three to four hundred cuts going through the metal-pot in a week. This leads us to think that possibly a small amount of zinc got mixed with our metal, but, as I stated before, the same thing occurs with new metal. If there is any advice you can offer me, you will be doing me a great favor." *Answer.*—Nearly all kinds of

metal are expanded by heat and contracted by cold. Naturally, it contracts first where it cools first, which in the case of a stereotype plate is on the matrix side of the cast, because the iron cover of the casting-box retains the heat on the back of the cast longer than the paper matrix on the face. Obviously, the way to force the shrinkage to the back of the cast, where it will do no harm, is to cool the back of the plate first, which may be done by spraying the casting-box cover with water immediately after pouring the cast. The desired object will be more readily attained if the casting-box be tilted a little beyond the perpendicular when pouring. That is to say, it should lean slightly toward the furnace rather than away from it. If the metal is right to begin with and these instructions are followed, you should have no trouble in making perfect casts. It does not necessarily follow that because metal is new good casts will result. Stereotype metal must be correctly proportioned or trouble will ensue whether the metal be old or new.

#### A SUPERB ELECTROTYPING PLANT.

The modern demand upon the printing trade is not only for high quality, but for large quantities of printed matter of the highest degree of artistic and mechanical execution.

Among the magazines notable for their vast circulation, running into the millions, as well as for uniform excellence in production, the papers issued by The Butterick Publishing Company of New York are notable. Necessarily the mechanical supervision of these publications is in the hands of highly skilled specialists, who seek the latest and best in the market, to meet the exacting requirements of the general management.

This company has recently installed one of the most elaborate electrotyping plants in the country, two illustrations of which are shown herewith, through the courtesy of R. Hoe & Co., who furnished the equipment. The plant embodies all the latest improvements and appliances and each machine is driven by a direct-connected, individual electric motor. The illustrations are suggestive only, as they show but a portion



of the extensive outfit; but will serve to give an idea of the scope and character of the plant.

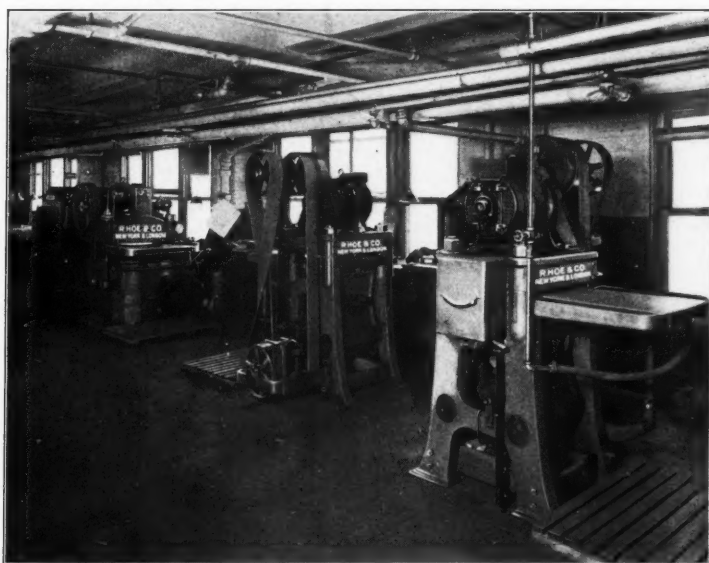
Messrs. Hoe & Co. have been chiefly notable in the past for their presses and have now an international reputation for high-class electrotyping machinery, the demand for which is steadily increasing. They are paying much attention to the foreign field and many shipments abroad testify to the high merit of their manufacture. Among the most notable sales was a complete plant recently furnished for *La Prensa*, in Buenos Ayres, which speedily brought an order for another large plant in the same city.

#### WHERE TO LOOK FOR GOOD THINGS.

The article in the July number of *THE INLAND PRINTER* by H. W. Cherouny, on the "Eight-hour Movement," is a most interesting and instructive contribution to the live question that is now agitating the printing trade. It will furnish much food for reflection to members of the Typothetae, as well as union printers. Much of the article we should like to reproduce and analyze some of its strictures on printing craft unions, but space will not permit in this issue. We hope at least our master printers will give Mr. Cherouny's opinions careful consideration.—*The Unionist, New York.*

#### EXTENDING FOREIGN TRADE.

American manufacturers are naturally eager to secure foreign trade. One of the means of doing this is by judicious advertising, and in this respect they are far behind their European rivals. A specimen of the methods pursued by the Germans is shown in an advertisement of Schelter & Giesecke, manufacturers of printing machinery at Leipzig. The size of the sheet is 24 by 36 inches, the paper is light and of the best quality, and the printing is attractive and neat. The same contents are published in four different languages, namely, English, French, Spanish and Italian. This circular is designed for export to attract the foreign customer.







BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLENGER'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, \$1, postpaid.

STARTING A PRINTING-OFFICE.—By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, \$1.50, postpaid.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, \$1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, \$1.

PERFECTION ADVERTISING RECORD.—A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 by 11 inches, printed on heavy ledger paper, substantially bound, \$3.50, prepaid.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, \$1.37, postpaid.

THE "Second Annual Number" of the *Jewish Tribune*, of Portland, Oregon, was one of the best of the many excellent numbers issued by that publication. The ad. composition and, in fact, all the mechanical work is above criticism.

In ten weeks the *Keokuk County News*, of Sigourney, Iowa, raised, through a voting contest, more than double the amount necessary to meet a note of \$3,750, and pay for the prizes beside. Last fall a new office was built and a new press and other machinery installed, necessitating the note. In announcing the contest the conditions were plainly stated, a facsimile of the note being printed, and the contest closed on the day it was due. Over \$9,000 was collected and four hundred subscribers added.

WHAT IS A NEWSPAPER?—The Pennsylvania courts are called upon to decide the question, "What is a newspaper?" The act of assembly says that city advertising shall be done in a "newspaper," and the city officials of Carbondale awarded the contract to the lowest bidder, *Munn's Review*. C. R. Munn has made a decided success of *Munn's Review*, a little weekly paper, three columns to the page, and for a number of years has enjoyed a liberal local advertising patronage. No effort is made to circulate it through the mails or outside of the city limits; it has no subscription price or subscription list, but a copy of each issue is delivered to every house within the city. Its contents are identical with that of the ordinary weekly newspaper. The Carbondale *Leader*, the

only newspaper in the city listed in the directories, has secured an injunction against the granting of the advertising contract to the *Review*, and the courts must decide what the law recognizes as a "newspaper."

AN UNUSUAL RATE CARD.—The *Clinton Republican*, of St. Johns, Michigan, is using an unusual rate card which it publishes at the head of its local page. The principal portion of it follows:

8 inches or more every week for 1 year, per inch.....	\$0.12½
8 inches or more every week for 6 months, per inch.....	.15
8 inches or more every week for 3 months, per inch.....	.17½
Less than 8 inches every week for 1 year, per inch.....	.15
Less than 8 inches every week for 6 months, per inch.....	.17½
Less than 8 inches every week for 3 months, per inch.....	.20
1,000 inches to be used as desired within one year, per inch.	.15

OPEN SPACE.—All display advertising not on contract at following rates:

70 inches or more, per inch.....	\$0.17½
Less than 70 inches, per inch.....	.20

While this card is extremely simple, so far as ascertaining what rate will be charged an advertiser using eight inches, more or less, it is doubtful if it will prove satisfactory in many cases. The advertiser who is prepared to use between seventy and one thousand inches in a year will not understand why he should be compelled to use the full one thousand to secure a rate of 15 cents, when another advertiser, using only one inch weekly, a total of fifty-two inches, secured the same rate; and also when the man who uses only eight inches weekly, a total of 516 inches, secures a rate of 12½ cents. Aside from this, an advertiser using three hundred, five hundred or more inches will not see the justice of paying the same rate as one who uses but seventy inches. If a flat rate per inch, regardless of quantity, were charged, there would be less objection than to this card which, while constructed on the graded plan, is really not graded.

EDWARD QUINCY NORTON, publisher of the *Daphne* (Ala.) *Standard*, writes as follows: "Until recently I have had my paper printed in Birmingham, but changed to a Mobile house three weeks since. It is not satisfactory; never will be until it can be printed here at home. How can there be any improvement made in the getting out of my paper? Is it practical to do it here by the Simplex? I am not a practical printer; know little about the work, although I have published two papers—one before this. Could I get an outfit that would do the work here at home and cost less than I now pay—say, \$25 a week? This is for the one thousand papers delivered, folded, at the boat in Mobile. Could you make up a bill of what one should have to get out such a paper, and on what terms should I be able to get such a lay-out? Any information you can give me will be fully appreciated." *Answer*.—With your paper printed in Mobile you are much better situated than when it was done in Birmingham, and the price of \$25 per week is certainly reasonable for a six-column quarto, although you do not state whether you use any portion of the paper ready-print. If you do, it is possible you could save money by doing the work at home, in addition to being in direct control of the work. Any typefoundry will be glad to give you a detailed estimate of the materials required, together with an estimate of the cost and terms of payment. These estimates are all made up in advance, and may be had for the asking. The Simplex is in satisfactory use in many weekly newspaper offices.

THE CENSORSHIP IN RUSSIA.—As a typical example of the Russian censorship of the press, the following regulations for the conduct of newspapers in Lodz, a large industrial center of Russian-Poland, will give some notion of how the publishers are handicapped there: (1) Court news must be sent to the chamberlain of the court at St. Petersburg for approval; (2) dispatches from the official telegraph agency must be formulated in St. Petersburg; (3) general news must be submitted to the local censor; (4) war news must be



approved by the military censor at Warsaw; (5) news about collisions with the police must go to the chief of police; (6) statements and information of physicians must be sent to the medical authorities at Petrikau; (7) ordinary notices and reports of deaths go to the chief of police; (8) notices of lessons by teachers and all that relates to education must first be approved by the board of education; (9) articles about the schools must be censored by the Warsaw superintendent of education; (10) articles about religious subjects must be submitted to the censorship of the department of spiritual matters at St. Petersburg; (11) subjects of investigation must be approved by the prosecuting attorney. Over and above these rules must be added a legion of orders and regulations given out by the board of newspaper administration. The number of foreign books excluded from Russia from 1871 to 1899 amounted to about ten thousand. In view of these conditions the *Youshnoe Slovo* is justified in its humorous excuse for the non-appearance of a section of its paper, when it says: "Owing to circumstances not under our control our *feuilleton* of to-day is being printed without the beginning, without the end and without the middle."

**AD. COMPOSITION.**—One of my correspondents writes that he is greatly puzzled many times to know how to improve his own work. He sets an ad. and realizes that it is not what it should be, and yet he can not tell just what is needed to give it the artistic effect he so much desires. There are many others who are equally puzzled. The art of knowing just what is

necessary must be acquired by persistent study and practice. When an ad. is not satisfactory to the compositor, he should take time to test various arrangements until he discovers one that overcomes the difficulty. The time thus spent will not be wasted—it will come easier the next time. It is just here that THE INLAND PRINTER ad.-setting contests are most valuable, as they afford an opportunity to make comparisons of the various styles of display and note their strong and weak points. Each month I have large numbers of ads. submitted for criticism, and this month is no exception.

**The New Residence Telephone**  
A Combination Interior and General Local and Long Distance Service

**Y**OU would not carry a gas jet, nor should you carry a telephone, from place to place. You should have a telephone in every room in the house. The new residence telephone is the answer. It is a complete system, and it is the only one of its kind. It is a complete system, and it is the only one of its kind. It is a complete system, and it is the only one of its kind.

**The System is Simple**  
By means of a switching device at each instrument, a message may be sent from any instrument to any other in the house.

**The House Exchange Requires no Operator**  
and while could message may be sent at any time, the switching device can be controlled by the user. It is simple, and it is the only one of its kind.

**To Direct Your Servants**  
order your servant, with an air of authority, to go and get your hat or to get your shoes, and you can do so at any time, and it is the only one of its kind.

**The New Residence**  
We have the system in operation at our 17th and Market Street office, and will be pleased to explain it to you at any time.

**The Price for this New Equipment is Very Low**  
The house wiring and equipment are carefully installed, and the cost does not exceed the cost of the system in the house.

**The Bell Telephone Company**  
of Philadelphia

No. 2.

A few months ago I called attention to the work of A. L. Leidich, of the Easton (Pa.) *Express*. At that time I referred to the unnecessary amount of time consumed in composition. In a recent assortment there is a great improvement along this line, but Mr. Leidich uses too much display for the body of his ads. No. 1 is an example of his work—one of the better examples. It is not a bad ad. It is set in series (at least five different sizes being used) and the proper lines are effectively displayed, yet it is not striking, nothing in it stands out as it should, and if placed in a page of similar ads.

**A FORTUNATE PURCHASE**  
... OF ...  
**CHRISTY PICTURES**  
Just the thing for commencement gifts  
neatly framed in black, regular price \$2.50

**SPECIAL SALE PRICE \$1.39**

**BISHOP'S**  
315 N. 1st St. PHILADELPHIA

No. 1.

**GOING ABROAD**  
THIS SUMMER?

College at the Seaside  
Camp in the Mountains  
Farm in the Country  
Residence in the Suburbs

**BOSTON TRANSCRIPT**  
324 WASHINGTON ST.

No. 3.

it would be almost entirely lost. The introduction of a few lines of roman, the putting of the "of" as much out of sight as possible, and the use of a lighter rule for border, would have made the display stand out boldly. By contrast with this is No. 2, the work of E. W. Jones, of Philadelphia. Here is an ad. in light-faced type throughout, yet it is attractive and will be read. No. 3, set by C. E. Holbrook, of Boston, is still another style, which shows how display stands out where roman is used to afford contrast and where the border rules are not too heavy. No. 4 is the work of a young lady in the office of the Berlin (Wis.) *Courant*, and was one of the first ads. she set. The ad. would have been much improved if a plain two-point rule border had been used.

POPE PIUS is to have his own newspaper, a weekly, which will print his announcements in the form he will sanction. It is said that heretofore he has been greatly distressed by statements that have appeared in the press for which dignitaries of the Roman Church were responsible, but who have not consulted him in regard to their promulgation.

W. B. POWELL, publisher of the Bunker Hill (Ill.) *Gazette-News*, sends several copies of his paper, which is "all home print—all home news," and writes in his own original and striking manner, giving some interesting details of his business: "I claim for my paper a number of points: Circulation, 1,651; population of town, 1,230. County overrun with papers. Bad location; in one county and on edge of another. One-half of my territory cut off, for I can not handle county news to advantage in two counties, and people would not appreciate it if I did, for I couldn't serve two counties. In my own county I touch only southern end news. No manufactories in my town—simply an agricultural town. I claim a stiff advertising rate. At present I am running some patent medicine ads. August 1 all contracts will have expired and I will not debase my paper with this stuff, which came to me when I bought the *Gazette*. I have killed five different patent medicine ads., inasmuch as they made strenuous kicks as to position, and setting readers solid. My ads. average for neatness with most ads. My presswork is fair, considering the way we rush things. It takes just one hour and thirty to forty minutes from the time the forms are locked up on last forms until the edition is in the postoffice and the forms are washed and back on the stones. It is system, and all the employees know exactly what is expected of them, and that they have to keep up with the folders, and the folder runs faster than the press. The press is speeded to 1,350. I use 3-cent paper (laid down) and 5-cent ink. I make a splattering attempt to make-ready the cuts, mostly by underlay. Total expense for last five months \$966.65; office invoices \$4,205.86. I am clearing \$90 a week, and I have no county printing at all. Of course I work hard. I employ four girls, a foreman and a devil, and am a practical printer myself. I set up from

## STYLISH WOMEN

value the appearance of the foot equally with that of the head.

*Queen Quality*

shoes suit stylish women. Fashion is not everything, but when a shoe is graceful, easy, serviceable and also fashionable there is no excuse for wearing an out-of-date shoe, especially when Queen Quality boots are

**\$3.00**

And the Oxfords \$2.50



**HAMILTON BROS.**  
Have Sole Right of Sale.

No. 4.

twenty-eight to thirty-two columns of all home news every week. If the Czar of Russia came to St. Louis—thirty-eight miles away—my paper would not mention it. It is strictly a home paper. I also have thirty-three newspaper men on my subscription list who pay me for my paper at regular rates. My exchange list is cut down to eighteen papers, and I haven't a subscriber in arrears more than thirteen or fourteen months. I employ no collectors, haven't lost a cent by advertising or jobwork and am at peace with all the world." Mr. Powell has a concise way of stating conditions, and his individuality is in evidence all through his paper. There are few papers with more subscribers than the population of the towns where they are published, and few publishers who are clearing \$90 weekly, particularly when practically all foreign advertising is excluded. An editorial in a recent issue of the *Gazette-News*, giving a practical illustration of the value of advertising, concluded as follows:

In sixteen months' time I have increased the circulation of this paper from two hundred and fifty to over fifteen hundred—an increase of five times over the original business. I didn't do it by saying, "Oh, everybody knows me; I don't have to advertise." Not on your tintype! I advertised. The *Gazette-News* has grown some. Sixteen months ago we started with a rheumatically old job press with the lockjaw and the rickets to print the paper on. To-day we have added to this magnificent equipment a new tombstone to set the type on, a new combined directory and encyclopedia, in which finding a word is of itself a liberal education and a great training in self-possession. Then besides we have added to our library several Government reports about beet sugar, and some geological surveys.

AD-SETTING CONTEST No. 18.—As stated when Ad-setting Contest No. 17 was announced, there have been so many suggestions and so much copy furnished for use in future contests, that it is difficult to decide what will be most beneficial to the majority. Such a large number have requested a magazine ad., however, that I have decided to diverge from the usual custom this once, and for Contest No. 18 will use an ad. of this character. The copy, which follows, contains no suggestion of the display, this being left entirely to the compositor.

Who's Your Tailor?

Many a suit looks two years old after a month's wear, and yet the cloth may be as good as ever.

To get permanent results from a good piece of cloth, every part of the garment must fit.

We start right.

The cloth is cut to individual measure. Each piece, as well as the inside materials behind the cloth, is molded, shaped and put together with the single purpose of fitting the man who ordered the garments; hiding a defect here and bringing out a point there, and when completed there is but one man in the United States that they will fit perfectly.

We make garments tailored to individual measure at about the same price you pay for ready-made clothing—\$25 to \$35 for a suit or overcoat.

Better investigate.

I. H. Simons & Co., Merchant Tailors, Chicago.

Compositors should not overlook the fact that this is intended for a magazine ad., and that it will stand by itself on a separate page, so that the possibility of its being surrounded by other ads. need not be considered. Practically the same rules that have so satisfactorily governed previous contests will be used, except that a new one is added—inflicting a penalty for failure to send in selections of the best ads. A few instances have been noticed where compositors have failed to designate what in their opinion were the best ads., thinking that by not adding to the points of other specimens they help their own. In future contests, if it is found that a compositor, whose specimen holds an advanced position, has failed to vote, it will be taken for granted that had he voted it would have been for his nearest competitor, and as a penalty three points will be deducted from his own score. The full rules of the contest follow:

1. Set  $5\frac{1}{2}$  inches wide by 8 inches deep.
2. Each contestant may enter two specimens.
3. No words can be added to or omitted from the copy, but the wording may be arranged to suit the ideas of compositors.

4. No illustrative cuts allowed. Material used to be limited to type, border, rule and such cuts and ornaments as are furnished by typefoundries in series or as parts of border and ornament fonts.

5. Two hundred printed slips of each ad. to be mailed to "O. F. Byxbee, 194 Fifth avenue, Chicago."

6. Use black ink on white paper, 7 by 10 inches exactly.

7. Write plainly or print name of compositor on one slip only, which should be enclosed in the package.

8. Each contestant must enclose 10 cents in stamps or coin to cover cost of mailing a complete set of specimens submitted. Canadian dimes may be used, but not Canadian stamps. If two designs are entered, no extra stamps will be required.

9. Each contestant will be given an opportunity to select the best three ads. A penalty of three points will be inflicted on leading contestants where a selection is not made.

10. All specimens must reach me on or before October 15, 1905.

The usual plan of designating the best ads. will be followed. A complete set of all the ads. submitted will be mailed to each competitor within a few days after the close of the contest, and the compositors themselves will act as judges, each being requested to select what in his judgment are the best three ads., and those receiving the largest number of points will be reproduced in *THE INLAND PRINTER*, together with their photographs and brief biographical sketches of the compositors who set them. Three points will be accorded each ad. selected for first place, two points for each second choice, and one point for each third. Contestants should read the rules very carefully and see that each provision is fully complied with, as failure to meet the conditions may debar their work. It will be noticed that the size of the ad. conforms to a full page of the ordinary magazine, and special care should be taken to see that the paper used is cut to the exact size indicated. As there has been such a general demand for a magazine ad., it is expected that there will be a very large number of entries. *THE INLAND PRINTER* is able to reproduce only a very limited number of the ads. submitted, so that those who do not participate are missing much of the benefit to be derived from a study of the various styles of display.

NEWSPAPER CRITICISMS.—The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Plainwell (Mich.) *News*.—Transpose head rules. You are doing well for a nineteen-year-old editor, but need to study ad. display.

Crittenden Record, Marion, Kentucky.—There is a slur on the inner edges of several pages which should be overcome. Otherwise the paper is very creditable.

Lawton (Okla.) *Mineral Kingdom*.—Your special edition for the Editorial Association was nicely printed and very creditable, particularly when your facilities are taken into consideration.

Wetaskiwin (Alberta) *Post*.—A better distribution of ink is needed. The extra condensed letter does not make a good type for headings, and its appearance is not improved by the use of so many leads.

Clinton Republican, St. Johns, Michigan.—You are using four different styles of type in your four-line headings, which is two too many. The first and third parts are both in gothic, but of different styles. The head rules beneath the running title would give a neater finish to the page if light-faced parallel rule were used.

Ocean Park (Cal.) *Journal*.—A parallel rule between the title and date line would be better. Although paid items are marked in the local department, thirty-three advertisements to twenty-seven news items does not make an attractive proportion. "Other City Brevities" on the fifth page is not a good heading when it precedes by three pages the regular department.

*Pechatny Vyestnik* (Printers' Messenger) has recently been established at St. Petersburg by P. Orlov.

D. Cook, of South Bend, Indiana, sends the following ad., clipped from a local paper: "WANTED—Boys to distribute circulars and saleswomen, at Batt's, 116 West Washington." Mr. Cook says, "a modest youth might hesitate before applying for the privilege of performing such a strenuous task."

#### BETTER EVERY MONTH.

YOUR INLAND PRINTER is better every month, and all who are interested in printing should avail themselves of the opportunity of studying its pages.—E. W. Hack, Albert Lea, Minnesota.



BY EDEN B. STUART.

Under this head will be discussed ideas from all classes of printers, rich or poor, large or small, prominent or obscure, so long as their ideas are of practical value and along this particular line of work. Do not hesitate to consult this department on any problem of estimating that may arise. Printers are urged to forward particulars of any work that will prove of interest and assistance to the trade and to the sender. Address all communications to The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

**HINTS FOR YOUNG PRINTERS UNDER EIGHTY.** By W. A. Willard. A discussion of the cost of printing. 50 pages, paper, 50 cents.

**EMPLOYING PRINTER'S PRICE-LIST.** By David Ramaley. New edition, based on nine-hour day. An excellent book to use as a basis for correct prices to charge on any kind of printing, \$1.

**CHALLEN'S LABOR-SAVING RECORDS.** Advertising, Subscription, Job Printer's. 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

**FUNDAMENTAL PRINCIPLES OF ASCERTAINING COST OF MANUFACTURING.** By J. Cliff Dando. The scope of this book is indicated by the title. Has been unqualifiedly indorsed by users throughout the world. \$10.

**ORDER BOOK AND RECORD OF COST.** By H. G. Bishop. The simplest and most accurate book for keeping track of all items of cost of every job done. Contains 100 leaves, 10 by 16, printed and ruled, and provides room for entering 3,000 jobs. Half-bound, \$3. Must be sent by express at expense of purchaser.

**CAMPBIE'S VEST-POCKET ESTIMATE BLANK-BOOK.** By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. By its use a proper profit can be made on every job taken. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

**STARTING A PRINTING-OFFICE.** By R. C. Mallette. Contents: The Printer as a Business Man, Selection and Location of Plant, The Business Office, The Composing-room, The Pressroom, Light, Power and Heat, The Stockroom, The Book of Samples, Entering the Order, The Job in Process, Determining Cost, Bookkeeping, Preparing and Giving Estimates, Collections and Payments, Advertising and Office Stationery, Employer and Employees, Small Economies and Time-savers. 88 pages, cloth, \$1.50.

**PRINTER'S ACCOUNT BOOK.** A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. It shows cost of each job, what should be charged for it, what profit should be made on it, what profit is made. Flat-opening, 10½ by 14½ inches, substantially bound, with leather back and corners; 400 pages, 2,000 jobs, \$5; 200 pages, 1,000 jobs, \$3.50. Specimen page and descriptive circular on application. Must be sent by express at expense of purchaser.

**NICHOL'S PERFECT ORDER AND RECORD BOOK** is one of the most useful record books for printers running offices of moderate size that has ever been published. It serves both as an order book and a journal, no journalizing being necessary, making a short method of bookkeeping. By using this book you can learn at a glance whether orders are complete, what their cost is and if they have been posted. Once entered in this book, it is impossible to omit charging an order. Size, 9 by 12 inches; capacity, 3,000 orders; \$3. Must be sent by express at expense of purchaser.

**A MONEY-MAKING SYSTEM FOR THE EMPLOYING PRINTER.** By Eden B. Stuart. Contains chapters on: The Value of System, The Job Envelope, Individual Composing-room Ticket, Stock-cutting Order, Pressroom Job Ticket, Individual Press Report, Bindery Time Job Ticket, Bindery Job Report, Office Job Ticket, Individual Bindery Ticket, Pressroom Job Record, Presswork Record, Job Cost Record, Order Blanks, Enclosure Slip Estimate Memorandum, Pay Ticket, Daily Financial Report, Requisition Sheet, Bookkeeping, Perpetual Stock Balance Sheet, Profit and Loss Statement, Summary of Uncompleted Work, Stock Used Check, etc. Cloth, \$1.

**HOW TO MAKE MONEY IN THE PRINTING BUSINESS.** By Paul Nathan. Contents: The Printer as a Business Man, Starting an Office, What Class of Customers to Seek, How to Develop Business, Writing Advertising Matter, Talking Orders, Advertising, How to Talk to Customers, Cost of Producing Printing, Estimating, Acquiring Money, Price-cutting, Competitors, Profit and How It Should Be Figured, Buying, Doing Good Printing, Composing-room, Pressroom, Business Office, Bookkeeping, Management of Employees, The Employee's Opportunity, Danger in Side Ventures, Systematic Saving, Partnerships, Leakages, Keeping Up with the Times, Suggestions from Others. 375 pages, cloth, \$3.

**ACTUAL COSTS IN PRINTING.** By Isaac H. Blanchard. Contains full description of the purpose and use of all the blanks and records, together with complete cost-figuring tables in blank for the purchaser's own use; in the rear of the book are the necessary ruled pages for taking off the annual or semi-annual inventory of the plant, so that absolutely correct figures may be established and the records kept permanently in the office files; a set of tables of calculations on the 5-minute-unit basis; a set of tables of calculations on the 6-minute-unit basis; a complete set of the loose blanks described in the book; one full bound copy of the summary record book for all the departments, sufficient for one year's use in the office. \$5.

**Style 2. Annual Tables for Printers and Binders.** Every practical printer insists on revising his cost figures each year, and for that purpose the cost-figuring tables, together with the blank sheets for use in annual inventory, have been bound together in convenient book form. \$2.

**COST OF PRINTING.** By F. W. Baltes. Contents: Forms—Job Tag, Job Book, Bindery Tag, Compositor's Daily Time Tag, Total Time on Job in Pressroom, Total Daily Time in Pressroom, Daily Register of Counters, Foreman's Daily Press Record, Form Tag, Time Book, Day Book, Journal and Cash Book, Job Ledger; Tables—Weekly Summary of Labor, Monthly Register of Counting Machines, Monthly Summary of Press Records, Statement of Wages and Expenses, Cost of Time in Composing-room, Cost of Piecework, Cost of Work on Cylinder Presses, Cost of Work on Job Presses; Measuring Dupes, Paid Jobs, Legal Blanks, Monthly Statement of Loss or Gain, Inventory Books, Notes, Samples and Prices. 74 pages, cloth, \$1.50.

## DO WE NEED A STANDARD OF ESTIMATING?

That there are about as many methods in vogue of ascertaining the selling price of printing as there are printers, is barely possible, and this fact establishes more firmly the necessity for a uniform or standard method of estimating. If all printers used the same plan of getting at the actual cost of their work, it is a safe conclusion that one printer would not quote \$25 and another \$12.50 on the same job, which is frequently done.

It has already been suggested in this department that a more uniform rule of ascertaining cost is the goal we must all work for, and to be on the safe side and know that methods used to demonstrate our arguments are fully understood, we wish to have all familiarize themselves with the systems generally known to be most accurate.

Therefore we give in detail various methods recommended, one of which (or its equally satisfactory substitute) will, it is hoped, sooner or later, be adopted as a standard.

**Rule A.**—Estimate the actual cost of each item entering into the job and add the general expenses, loss and profit. The result is the selling price.

**Rule B.**—Compute the various kinds of work in all departments at a "customary" or "set" rate that is known to yield a profit, allowing sufficient margin on the paper stock and other material. The total result is the selling price.

**Rule C.**—Ascertain the actual *hour cost* of the general expenses by dividing the total of the latter for any given time by the number of hours put in for the same time, by the productive labor. Add the result to the *hour cost* of salary for such labor put on the job, and to this add cost of stock and other material, and you have net cost of job. Sufficient allowance must be added to the total for loss and profit.

**Rule D.**—First, ascertain from actual records, the total cost of your *productive* labor for the previous year, or for any other stated period (the longer, the more accurate) and also the total general or unproductive expenses for the same period. Divide the latter by the former and you will have the "unit" cost of the general expenses for each dollar of productive labor.

In using this method of estimating, calculate the cost of productive labor on a job and to the total add the percentage of general expenses (found in above-described manner) and you have the actual cost of the labor. To this, the costs of paper, electrotypes, ink and other material are added, with proper allowance for loss, and the final result is the net cost of the job. A profit of at least twenty per cent should be added to the whole to obtain the selling price.

To successfully compute each rule so that if cost should be estimated by all four the selling rate would be the same, would be an undertaking none of us wish to attempt, even if it were possible. It is necessary for each plant to adopt the system that is best adapted to it, and that will yield a profit on every job handled. It is possible, however, to so proportion these plans from your records that, should it be desired to prove one by another, the results will be very close, if the proper care has been exercised in arriving at each.

Some will argue that a system of estimating like Rule D is much too complicated to maintain. It may seem even too intricate, as described, to justify the effort to launch it, but when it is once figured out it is the simplest to inaugurate, easiest to maintain and most accurate to use in actual work.

By this system, it will be noted, general expenses are not



applied to stock or other material. The productive labor assumes all.

Some may ask, "What is the use of all this red tape? Why burden us with something we can get along without?" Mr. Dando says on this point: "It is probably true that a majority of printing manufacturers are drawing less, as a salary, than it is actually worth to manage their business. In many cases they stay at night to keep books after a hard day's work; some employ a low-priced clerk for a position where a higher-priced man with ability to handle things judiciously would, in fact, be cheaper; others use low-priced compositors, low-priced pressmen and all sorts of other low-priced help; put up with poor, low-priced accommodations and are forced to be content with practically no profit. Do you suppose for

a persistent effort to sell the product at what it is worth, while it may be necessary to sell some goods for less than they are worth, there is no doubt but that most can be sold at what they are worth, and the time will come when it will not be necessary to sell any under value; if not, then enterprise is a natural failure, but to operate without knowing what the product ought to cost and what it ought to be worth is simply suicidal. There may be some excuse for a man selling goods at \$250 when he knows they are worth \$500, but the man who sells \$500 worth of goods for \$250 without knowing they are worth \$500 can not possibly manage a business successfully."

This department will be pleased to receive for review, particulars of methods in use in various parts of the country



SIGNING THE TREATY OF "TRAVERSE DES SIOUX."

Copyright, 1905, by F. D. Millet.

Frank D. Millet's historical picture of the convention with the Sioux Indians, by which the United States acquired title to twenty-three million acres of land. The painting is destined for the Governor's room at the new Minnesota capitol building at St. Paul. The treaty was made July 23, 1851.

one moment that this is because they want to sell printing at low prices? No. In most cases it is from stress of circumstances, forcing the most rigid economy in order to escape the sheriff."

It is true that if you succeed in landing every order you quote a price on you may be sure your prices are right from the standpoint of your customer.

It is the easiest thing in the world to keep busy day and night, at almost any season of the year, by making prices low enough; but how about the profit? Because you are busy signifies only that you *are* busy; that fact does not pay the bills, though. You must make a profit, and should do so on every job handled. Nearly every printer has a method of his own for estimating, but he may be a great way from right; it is extremely difficult, in fact, a close neighbor to the impossible, to *know* your costs from any plan of figuring if you have no way of proving your result.

"On the other hand," as Mr. Dando further says, "with true standard cost and true standard values ascertained, and

of arriving at the cost and selling price of printing, also discussions of the systems outlined in this article.

#### THE LARGE AND SMALL SHOP — THEIR RELATION.

There seems to be a pretty general opinion among some classes of printers, both employers and employees, that a small shop can do work at a lower price and at the same time make more profit than the large printer. I suppose, further, that there is no dividing line—the smaller the printer, the lower can he do printing at a profit.

This opinion is based, of course, on the particular class of work the small printer in question can do—that for which he has the proper facilities.

For one, I can not see how such conclusions are arrived at; why the printer who owns a platen and a few fonts of type can print five hundred letter-heads cheaper and yet make the same profit as his larger and better equipped competitor.

Now, let us see. Suppose five hundred letter-heads, ruled, cost the small printer 50 cents; he must set the form, lock



it up, make it ready and run it off, taking in all, perhaps, two hours; he must then put them up in tablets and deliver them. His labor should be worth as much as a man competent to do the same work, in the same time—\$3 per day at least—which would make the cost of the actual labor and material \$1.10. Add to this, say, one hundred per cent for general expenses on productive labor—60 cents—and the total cost would be \$1.70. Two per cent loss and twenty-five per cent profit added, would bring the selling price to \$2.15.

The same job comes to a plant employing one hundred hands. In buying stock in large quantities the five hundred blank headings cost perhaps twenty per cent less, or 40 cents; a job man receiving \$3 per day, and working under a strict system of cost accounting, with labor-saving material and plenty of type and other supplies at hand, will set the heading in twenty minutes. The stoneman and other workmen in order, at same rate of wages, will have the job ready to run in twenty minutes, and a platen feeder at \$1.50 will run it in half an hour more, making the productive cost thus far 68 cents; tabbing and delivering, 20 cents more, and with one hundred per cent general expenses added, brings the total cost to \$1.36. If twenty-five per cent will not be an exorbitant profit, the selling price will become \$1.70.

This can easily be assumed to be the situation usually met with; that is, actual figures will show in the vast majority of instances that the larger printer is in better position to quote lower prices and clear a profit than the printer who is proprietor, manager, compositor, pressman and delivery boy all in one.

The item of paper stock is larger with the smaller printer than the labor, it is argued by many, but if the time of the proprietor-workman is of any account or value, and general expenses are fully accounted for, any statements to that effect will prove against themselves. Unless the stock is furnished by the customer, or is some scrap or left-over, the cost of labor can not be lower than that of the stock.

Then, again, stock is purchased in such small lots by small printers that extra prices are exacted on transportation, and in buying broken packages the jobbing houses ask better prices. These things are avoided by the printer buying in large quantities; lowest possible prices are obtained, and, in addition, no doubt, the bills for material are discounted.

How many small printers discount their bills? This is a large item with the large printers.

All that is expected and all that printers, large or small, are entitled to, is a fair salary (at least that which could be earned laboring for some one else), interest on the capital invested, depreciation on plant and a profit above all. *Those four things a printer must receive before he can consider himself making money.*

A printer having a plant costing \$2,000 and employing a compositor and boy for feeding his platens, receives from the business \$18 per week and no doubt considers himself well situated and coining money. A brief canvass here of the true situation will be permissible. A plant costing \$2,000 should pay five per cent interest per year—\$100; ten per cent depreciation, \$200; salary to proprietor, \$1,000 (if he be good enough to make a business of his own prosper, he is worth more); and a profit of at least ten per cent. What does this amount to per week?

To begin with, we will suppose such a plant turns out \$6,000 worth of business; ten per cent profit would be \$600. This, added to the other items, makes a total of \$1,900. *The business should pay this and no less.* This brings the weekly income about \$36.50—double what he has been considering a good thing.

What do you think about it? This printer may put some money into the bank every week out of this \$18, but how long can he do so? The time sooner or later comes to add to the equipment, to replace worn-out machinery or material, and

with what does he do this? It should not be done out of the savings of the \$18 per week, as this is a salary only—that which any man of equal ability is entitled to.

The item of general expense is proportionately as great in the small plant as the large, amount of output considered. A one-man plant can, as a rule, turn out but one-tenth of the work of a ten-man plant, but, if the usual thing happens, a ten-man plant, with the labor judiciously distributed, turns out much more than ten times that of the one-man plant.

Another most important point is that a printing firm producing \$50,000 worth of work in a year can clear ten per cent profit, and make a good thing, but if the printer with an annual output of \$5,000 received but the same proportion of profit he would no doubt be insolvent in a few years.

This fact places the large printer with another advantage, as the small printer must get at least twenty per cent profit to be considered doing a good business and making money.

All this explanation is superfluous with many of the craft, but the object of this department must not be overlooked—to reach the printer who is ignorant of many important circumstances of the business he is in; ignorant of many things that are absolutely necessary to be familiar with before he will be able to lift himself out of a condition of chaos and destruction into the high road to success.

It is a matter of education to many, who, from our observations, will welcome with open hearts any assistance along the lines this department will work.

#### THE TECHNICALLY EDUCATED FOREMAN.

The question has been asked, "In an important printing-office, should there be a foreman whose special business it is to study the technical side in order to make jobwork the most profitable?"

If the general idea of printing-office system is not perfectly plain on such points as this, it might be well to state most emphatically that to produce the desired results in the conduct of a plant it is an absolute advantage where the foreman of each department fully understands the details of the technical side of the business.

A man can labor indefinitely and to the limit of his energy to perfect a cost system, but without the intelligent coöperation of those directly under or working in conjunction with him, his labors will avail nothing. A plant so situated will be in continuous uproar and confusion.

It is true that workmen are gradually becoming more and more familiar with the general idea of cost systems, and to a limited extent with the requirements of present-day business methods, and the time is not far distant when this point will be an important one in determining the value to the business of a prospective foreman.

Taking this view of the matter, it is of vital importance to the foreman, journeyman and apprentice alike, to familiarize himself with these details. Study, study, study all the time to increase your value to your employer, and eventually, to yourself, and if you become an employer you will be better prepared to handle a business and to carry it on to success.

In order to reach the point of greatest success as apprentice or journeyman, foreman or superintendent, you must not only have the *desire* to perform the duties imposed upon you, but must possess the *ability* to understand what is wanted and why, and the *talent* to execute correctly and intelligently.

The situation then resolves itself to that point where it is necessary for the workman, matter it not what position he holds, to thoroughly acquaint himself with all points of knowledge referring to the details of the technical side of the printing business, and in that way make the business more profitable both to employer and employee.

#### WHAT IS COST?

John J. F. York, Scranton, Pennsylvania, writes: "What is cost? If this question was better understood and more

easily answered, there are proprietors of printing-offices to-day who would not have gone into business for themselves, but would have remained in positions as workmen, and have been better off financially. There are printers who are very good workmen but incapable business men.

"There are others, who, if they knew what cost is, would not continually take work at lower prices than it can profitably be done; every man has an idea when he goes into business of making some profit. It is not human nature to deliberately give something for less than it costs; in other words, to take money out of one's own pocket and give it away for the privilege of being allowed to do another's printing, but there are printers who are doing this every day, because of a lack of knowledge of what cost is. The price of printing is usually made up from the cost of labor and materials, but the bare cost of these items is not cost.

"The average workman has an idea that there is a mint of money in the printing business, doing work at the prevailing prices. Take, for instance, envelopes at \$1.50 to \$2 for five hundred, or \$2.50 to \$3 for one thousand. I know of a foreman who deliberately states, and is honest in his belief, that there is big profit in printing five hundred envelopes for \$1 to \$1.25, and who enumerated the items of cost something like this:

500 envelopes cost .....	\$0.55
Time of composition, fifteen minutes of compositor's time, at \$17	
per week .....	.08
Boy's time putting on press and feeding, thirty minutes, at \$4	
per week .....	.05
Total .....	\$0.68

Is it surprising that with such ideas so many go into the printing business, when they think it is possible to cut the prevailing prices fifty per cent and still get, as is their idea, twice as much for the work as it costs to produce. This is the notion held by many printers when they decide to go into business for themselves.

"Like many others, this man thinks that the bare items of composition, presswork and material are all that enter into the cost of printing, and an endeavor to convince him that he was wrong was unavailing. He could not see any reason for, and thought it inconsistent, to add a profit to the cost of the stock, which in this instance should be at least fifty per cent for handling, and to cover part of the cost of office expenses. Of course, it must not be understood that it is necessary to add this percentage to the cost of all material; that must vary with the amount used, but on small items under \$10, fifty per cent is little enough, and in some instances should be more.

"And then there are the items of proof, lock-up, distribution, wear and tear that enter into the cost of composition; but he argued that wear and tear should not be charged for, because it was necessary to buy type and machinery to be able to do business. Who would think of investing their money in stocks or bonds, or loaning it on mortgage, if they were not going to get any return from it?

"This argument reminded me of a printing-office proprietor who I once heard say that distribution was a waste of time, and could be done by the boy when he did not have anything else to do; and if the cases run short of anything, it was cheaper to go to the stone and pick what was wanted, rather than to pay a journeyman to distribute.

"To the items mentioned above must be added depreciation of type and machinery, rent, light, heat, power, oil, cotton waste, rollers, management and superintendence, office expense, bad debts, telephone, interest on money invested, and the thousand and one other things that enter into the conduct of a business. It is necessary to understand that everything that is expended for carrying on the business, even down to the

string and paper that is used for tying and wrapping up the work, and the time of the boy that delivers it, even though his wages is only \$2 or \$3 per week, is nevertheless expense, and part of cost.

#### LESS WORK AT BETTER PRICES.

"The desire to get every piece of work that prices are given on, seems to be the bane of the printing business, and many a man is led into giving close prices with the idea that if he goes a little closer in price he will surely get the work, and may possibly be able to make it up somewhere, or to charge a little more for the next job; the one that there is no price asked on, which never turns up. This principle is entirely wrong and dishonest—dishonest to the customer and dishonest to one's self. Every piece of work should be charged for just what it is worth.

"Instead of cutting prices, it would be far better to realize that there is only a certain amount of printing to be done, and that less work at a reasonable profit is more desirable than a large amount of work at little or no profit, just to make a big showing. How delusive this idea of a big showing is, especially when at the end of the year you are no better off financially than you were at the beginning. The large amount of work is not what counts, it is work that shows a profit on every job.

"Give the other fellow a chance to get some of the work; he has to live, too; but try and induce him to keep up his prices and get what is right. Neither one will have to lie awake nights then, wondering how the bills are going to be paid, or where the money is to come from. What does it profit a man to wear out his material and be no better off when the work is done and delivered than he was before he started it? The customer will not give you money to buy new material with, just because you have worn your other out doing his printing cheap.

"The cutting of prices just a little bit to get the work, is the weakness that the average business man has come to understand and works upon; as a rule, when he makes the intimation that so-and-so will do it for so much less, it is not because he is sure he will, but only thinks so; he is feeling to see if the printer has any backbone, or if he has confidence in the price that he has quoted. They are successful in beating the printer down in price so often by this method, that they have come to think that the printer's first price is always too high.

"Then there are so many printers who are willing to take work at lower prices because they are told that somebody else will do it for so much, and they think that if that somebody else can do it for that price, why, he can, and takes it, only to find out when the work is done that he has not made anything. Instead of learning a lesson from this, they go on doing the same thing day after day, with the hope that they will yet come out all right.

"Many printers base their prices on what they think ought to be done by keeping things running full tilt all the time, rather than by what experience has taught them is the average output. It is well known that there is less printing done during the summer months than at any other time, and the one who resorts to the practice of taking work at a lower price during these months, just to have something to do, is setting a price for the future, and cutting off his legitimate profit. He is making a price that will have to be met at a time when he is busy, and it will not be so desirable. It is much easier to reduce prices than to raise them."

#### BEST YET.

You should be proud of the last INLAND PRINTER. It is the best of any.—Frank Wiles, Fowler, Indiana.

## HOW PRINTERS' ESTIMATES ARE PRESERVED.

OF the many vexing questions with which the advertising man has to deal, probably none cause him more petty annoyances than the proper care of his printed matter, says Edwin B. Lord, in *Profitable Advertising*. Especially is this true where large quantities of printed matter are used.

An important factor in buying your printing is the matter of estimates. Where you have no printing-office in your establishment, it is advisable to get several estimates on each piece of work you purpose getting out, from reputable printers. Where you have your own printing department it is equally advisable to get frequent estimates on your work. The mercantile printer is often in a position to supply you certain kinds of work cheaper than you can produce it.

As your estimates come in, file them numerically according to form numbers, indicating essential points on face of envelope, using a strong 9 by 11½ manila envelope printed similar to this:

The three places for figuring paper are to allow for reaching comparative figures on different grades, or to allow for body and cover paper. These spaces could be made smaller if necessary.

If the bid covers the entire job except paper, enter the amount opposite total labor, etc., or, if including paper, opposite "Total," or if on one or more of the items only, bracket such as it covers, or write name and amount boldly across the face, regardless of ruling.

If illustrations are a separate expense, never include in the printer's bid, but place them above the composition item, or at the bottom below everything, so that they may not enter into the footing of other items.

No order for printing should be placed without keeping a copy for reference, and these should be so arranged as to permit quick reference. I have adopted the card-index system as the most accurate and convenient. Division cards numerically arranged from No. 1 up, and with five divisions, are the most convenient.

FORM NO. \_\_\_\_\_ JOB NO. \_\_\_\_\_ SEE PREVIOUS JOBS NO. \_\_\_\_\_  
ESTIMATE AND RECORD OF COST OF PRINTING M

[illegible]



## THE INLAND PRINTER

In placing an order for printing, a form similar to No. 1 is used. This copy is attached to printers' copy. All blanks used in this system are regulation, 3 by 5. The blank (No. 1) is printed on light-weight paper and is alternated in a tab of blanks with No. 2, with carbon paper between for manifolding, thus making your office record.

No. 2 is printed on good quality bristol board and is filed numerically according to form numbers.

When the job is received from the printer, two copies of the printed matter are attached to the estimate blank and filed. You may want to reorder and in no manner can you more quickly get at your copy. The office record is marked to indicate the day received and an account card is made out, charging the entire lot to the stock or mailing room.

It will be noted that the printer's order calls for all jobs to be put up in bundles containing a certain definite quantity.

Form _____	Date _____
M _____	
Please enter our order for _____	
_____ Stock _____	
Size _____	Ink _____ Cost, \$ _____
Copy _____ to be delivered _____	
in _____ of _____ each.	
Yours truly, _____	
PRINTERS' ORDER.	(Firm Name) _____
	Per _____

No. 1.

Form _____	Date _____
M _____	
Please enter our order for _____	
_____ Stock _____	
Size _____	Ink _____ Cost, \$ _____
Copy _____ to be delivered _____	
in _____ of _____ each.	
OFFICE RECORD.	Delivered _____

No. 2.

Form No. _____	From _____	Printers _____
Type _____	Standing _____	Electros _____
	Linotype _____	Sets _____
Received from Printers		
Date	Bdls.	Quantity
Issued to Mailing Tables		
Date	Bdls.	Quantity
* When Stock gets below _____		
Bundles, Notify _____		

No. 3.

This may be hundreds, thousands or any multiple that will best conserve your interests.

In your account with the mailing-room, a regular ledger card may be used, or, if preferred, a specially prepared card similar to No. 3.

These cards are also filed numerically, or, where the business is small, may be made an integral part of the record system.

When the entry is made on the "Office Record" card showing printed matter delivered, an entry is also made on the ledger card debiting (left-hand side) it to mailing department or stockroom as the organization may provide.

Whenever printed matter is delivered to the mailing table, an entry should be made on this card by the forelady or such other person as may be entrusted with the work, thus crediting (right-hand side) to the mailing department.

It will be noted a balance can be made at once, showing the quantity of material in stockroom at any time. A notation is also placed on this card, instructing the stockman to advise the proper person when the supply gets down to a certain point, thus enabling you to reorder before supply gets too low.

It also provides for other information that will be of material assistance in keeping track of and reordering your printed matter, and the whole system provides an accurate and permanent record of your printing transactions, and the actual time consumed in a single year in keeping up this system would be wasted in looking up a single transaction if you have no system.

## A TEST AND THE RESULT.

One of the leading manufacturers of machines for printers recently spent several thousand dollars advertising in trade journals. He kept tab on the replies, even going so far as to inquire of each correspondent, who omitted to mention it, where he had seen the advertisement. At the end of this test the figures showed that every reply to the advertisement, excepting a solitary one, was traced to THE INLAND PRINTER, whereupon the advertiser alluded to cut all the other printing-trade journals except THE INLAND PRINTER off his list, but he still uses a page in each issue of THE INLAND PRINTER and is well satisfied with results. One reader of the advertisement in South Africa answered by cutting it out of his INLAND PRINTER and mailing the page to the advertiser. Another manufacturer of printing machinery relates how one of his representatives, calling on a printer in Stockholm, Sweden, found the latter could not talk English well enough to do business. Noticing an INLAND PRINTER on the printer's desk, the American salesman turned to the advertisement of his house and showed it to the Swede. This expedited business and a sale was made on the spot.

## CATALOGUES WANTED FOR BOHEMIA.

Exporters and importers would greatly oblige the United States consul at Prague, capital of the Kingdom of Bohemia, by addressing to his consulate their latest catalogue, together with the following commercial information:

Name of firm, street, city and cable address, codes used, export discounts and terms, languages of correspondence, references or commercial rating, nature of exports and imports, list of foreign branches and agents, supplementing this with complete information permitting immediate sales—thus getting rid of irritating epistolary angling.

This will be filed gratis by firms and merchandises in the Commercial Intelligence Department of the Consulate of Prague, by the card and catalogue system devised by our consul at this post.

The Kingdom of Bohemia has a population of over six million and that in the very heart of Europe, and is practically virgin territory for American exporters.

## BETTER THAN SPRING MEDICINE.

THE INLAND PRINTER is the best medicine a printer can take, and relieves "that tired feeling" better than sarsaparilla. —Frank H. Jackson, Angelica, New York.





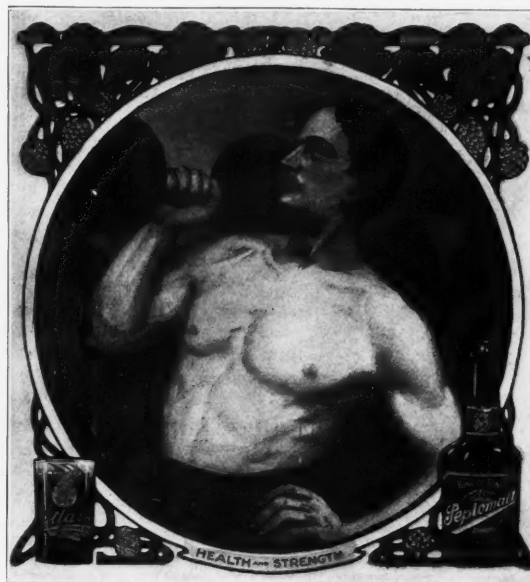


## COVER-DESIGN OF "THE INLAND PRINTER."

Mr. August Petrtyl, the artist, has chosen a difficult color scheme on the cover-design of THE INLAND PRINTER this month, making it all the more interesting on that account. Pink is a difficult color to handle, as printers know to their cost, but the way Mr. Petrtyl has met the proposition shows a fine artistic resourcefulness. The type of beauty he has chosen is a Bohemian girl, with a background showing a typical Bohemian landscape with village in the distance. The decoration used is the linden tree, the national emblem of Bohemia. The lettering in Bohemian at the upper part of the page is the title of THE INLAND PRINTER and on the lower portion "a study of a Bohemian landscape." Contrasting examples of Mr. Petrtyl's work are shown herewith.



Drawn by August Petrtyl.



Drawn by August Petrtyl.

## BISSELL COLLEGE OF PHOTOENGRAVING.

The Bissell College of Photoengraving has just purchased Austin College from the city of Effingham, Illinois, with an extensive physical and chemical laboratory equipment and all apparatus complete. The Effingham *Republican* states that President Bissell will have the college installed in the Austin College building by the first of September. The *Republican* says:

"Bissell College of Photoengraving enjoys the distinction of being the only institution of the kind in the world. It stands preëminent, as it is endorsed by the International Association of Photoengravers. In their last annual convention they endorsed the school and appointed an advisory board from its members to conduct the school.

"Photoengraving affords a profitable vocation for the young man. In the United States there are only three thousand and not a man out of employment. The salary is good, and the demand for engravers has never been met. As an illustration, one young man twenty years old is now making \$100 a month after taking the course seven months. Another boy, aged eighteen, Homer Krone, made \$110 last month, and had only partially finished his course. The demand for photoengravers is so great that President Bissell has no hesitancy in guaranteeing positions.

"President Bissell is already preparing to increase his

facilities by installing a larger electric light plant. The new quarters will also have very fine chemical and physical laboratories.

"The tuition fee for the entire course is only \$150, and after all is considered, a young man can enter no profession that will pay so well for so small an amount in preparation.

"The new property is valued at \$30,000, but in reality is worth much more in the use to which it will be put.

"The July number of the *Progressive Printer*, in giving an account of the national convention of the National Association of Photoengravers, which is composed of the men who employ and pay the photoengravers of the country, among other things, says:

"The Bissell College of Photoengraving, at Effingham, Illinois, received unanimous endorsement of the convention,

and a committee was appointed, under whose jurisdiction it was agreed the college should be conducted, but that the International Association will not be responsible for any financial obligation of the college. It was recognized by the convention that a technical school is a necessity, and that its effect will be to raise the standard of work. Mr. Bissell, president of the college, was present and addressed the convention. His remarks received the closest attention, and he was questioned quite freely regarding all matters relating to the college. Certain suggestions were made in regard to its conduct, which were favorably received by Mr. Bissell.

"Lon Sanders, president of the Sanders Engraving Company, St. Louis; George Benedict, president of the Globe Engraving Company, Chicago, and C. C. Cargil, president of a large engraving company of Grand Rapids, constitute the advisory board appointed by the association.

"The personnel of the advisory board is the best assurance of the merit of the new institution and its high standing among the photoengravers of the country. From the very outset it has every mark of success, and will bring a large number of students to this city."

New trade-mark regulations went into effect in China last year, with heavy penalties for infringement. The limit of duration is twenty years.

## GLEN C. SHEFFER, ILLUSTRATOR.

THE frontispiece insert for the Harris Automatic Press Company in this issue of THE INLAND PRINTER shows the capacity of that company to produce a press which can print fine illustrative and color work at high speed, meeting the exacting modern requirements. The artist responsible for the drawing of the football player is a comparatively young



GLEN C. SHEFFER.

man, whose studio at 263 La Salle street, Chicago, in the heart of the business district, mingles with its art atmosphere much of the strenuousness of the locality. Mr. Glen C. Sheffer first gained recognition in the newspaper circles of several Ohio cities, where, as cartoonist, his ability was early apparent.

Preferring a broader field for his endeavors, however, he came to Chicago and turned his attention to more serious work. He soon became a familiar figure to the magazine

editors and publishers, who were quick to recognize the extreme simplicity yet forceful originality of the young artist's pencil.

Drawing characters had influenced him only to the extent of enabling him to "tell the story" in the most direct and

forceful manner, and in this quality, perhaps more than any other, lies the chief charm of both his illustrations and designs.

Mr. Sheffer gained his technical training at the Art Academy of Chicago, where after several years spent as a student, he now has charge of the illustration classes. Personally, Mr. Sheffer is a congenial fellow, one whom it is a pleasure to meet, either in a business or social way.

Several examples of his work are published herewith, which show conclusively the broad scope of his artistic capa-



## HANDLING A BANK'S COLLECTIONS



## THE MONTH'S BUSINESS



DECORATIVE DESIGNS BY GLEN C. SHEFFER.

bilities and prophesy for him a prominent place among the "coming" illustrators.

Written for THE INLAND PRINTER.

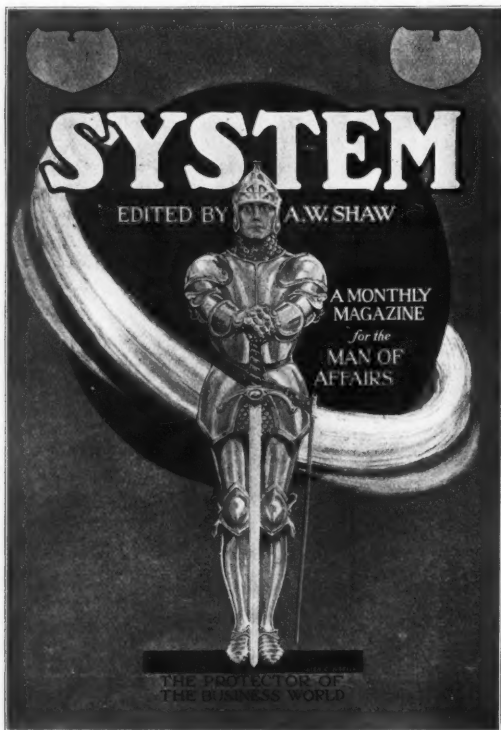
## THE EDITOR'S RETRIBUTION.

BY JOHN H. VALE.

In Saltpeter avenue, close to the pit,  
Where the geysers of brimstone sputter and spit,  
There's a thrice-heated chamber, dug out with a scraper,  
For the chap who writes on both sides of the paper.

At the Molten hotel, in the Sulphuric glade,  
Where the temperature's 998 in the shade,  
There's a bed on a griddle that never gets damp,  
Awaiting the querist who encloses no stamp.

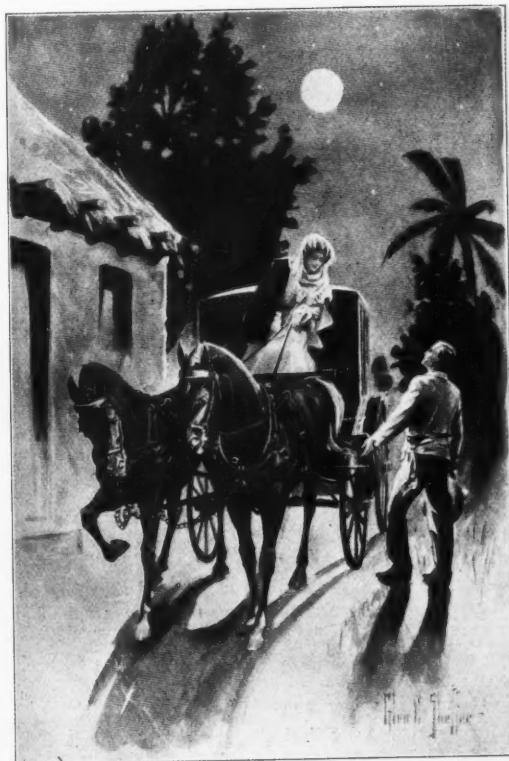
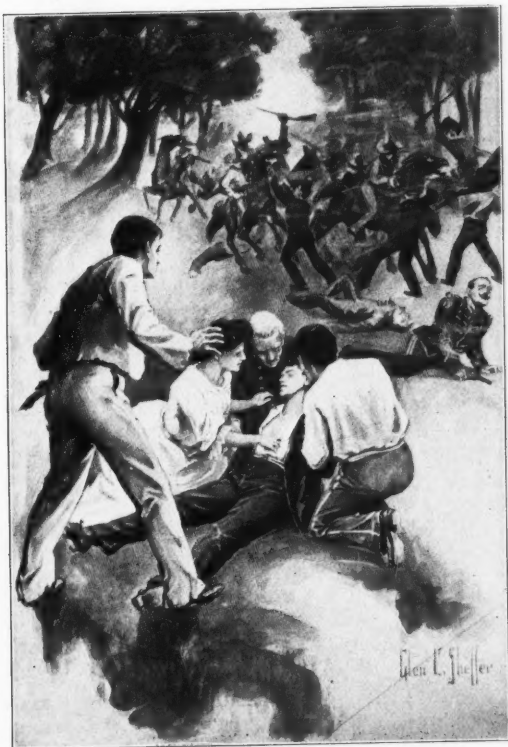
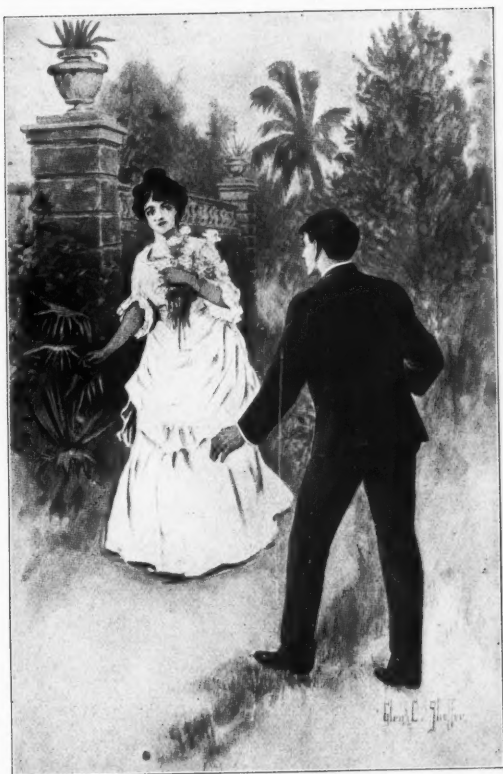
At the gates of Perdition, the name's on the door,  
Where living volcanoes their cataracts pour,  
There's a quiet resting place in a cauldron of flame,  
For the chump who neglected to sign any name.



COVER-DESIGN BY GLEN C. SHEFFER.

THE Count Mendes de Almeida, director of *Jornal do Brazil*, conducts, with government aid, a trade school at Rio de Janeiro, to which is to be added a museum of such wares as are imported into Brazil.





ILLUSTRATIONS BY GLEN C. SHEFFER.



"Scores and hundreds of men can plan and plan—at almost every crossroads' general store you hear in conversation around the stove as good plans as ever moved the world to admiration. But execution—there's the rub."—David Graham Phillips, in *"The Plumb Tree."*

It is a pity that so many men with good ideas lack execution, and it is surprising how the "day dreamer" will frown upon the successes that have been attained by men with courage to carry out an idea. As he shuffles and lounges, and spits upon the stove, he finds opportunity to say that he, too, thought of the very plan that made Brown's success. "I was thinking of doing that very same thing ten years ago." But he did not. Brown did, and Brown profited thereby.

Is it not strange that men will wait and wait for others to prove the value of a new idea in advertising before they can sum up enough courage to participate? Golden opportunities are on the move and, like time, they do not wait for any man.

There is Jones, for instance, who has been running a small job office in Enterprise for the last twenty-five years. He is still trying to do business with the same foot-power press and the same type-faces that he used on the very day he first hung out his shingle. Type salesmen and makers of improved power presses had urged the necessity of a modern equipment as long as ten years ago. They argued that Enterprise was growing, that local business warranted improvements in his office, and that, even then, enough work to support a good sized office was being sent to larger cities.

Jones believed every word they said.

He was in the habit of saying, "Yes, I've been thinking of this thing for a long time." But he failed to act.

He was awakened one morning by the sound of a shrill whistle from just across the way. He yawned and rubbed his eyes and then, for the first time, realized the presence of a competitor. A few more years had elapsed; the new concern had grown with the town; new machines had been installed and new ideas had been infused into the business; a new building had been erected to accommodate a continually increasing patronage; but Jones slept on. He received little comfort from the thought, "I might have done likewise."

This is one of the chief causes of failure in the printing business. Men think of just the right plan, but they lack the enterprise to carry it out. They wait for others to prove its value, but then, perhaps, it may be too late.

If it is important, and particularly if it is good for your business—DO IT NOW.

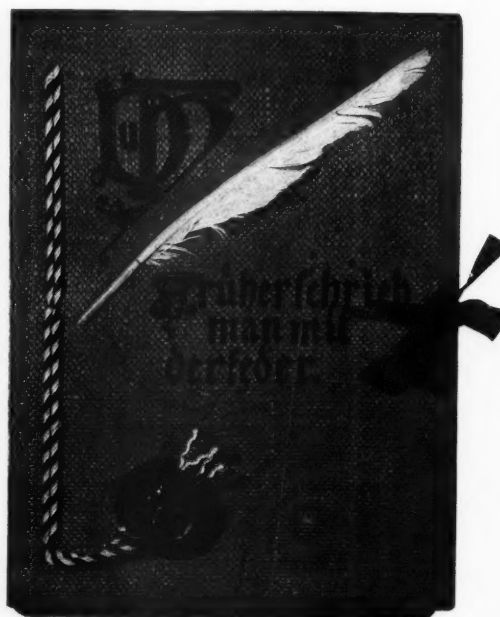
If you wait a while, you may lose heart and the opportunity as well.

"DO SOME BUSINESSMEN LOSE HEART?" This is the title of a booklet issued by the Protzman-Farrar Company, of Pittsburgh, Pennsylvania. It is a stimulus for men in the business world who have fallen into lethargy. It points a way. It shows how well-printed advertising literature can and does put a new life into business. Its best philosophy is contained in a paragraph which reads: "It takes lots of nerve to put out thousands of dollars in advertising much in advance of any day it could be gotten back. The fact that all business men could not be persuaded to advertise is a good thing. It helps the man who does advertise."

THE Republican Publishing Company, Hamilton, Ohio, is sending out a booklet of "Things We Have Done." They are things to be proud of. Its title-page is a sumptuous affair. There is a large flourished initial T in solid gold, rimmed with a rich brown, and the interlacing scrollwork is in a delicate

orange tint. The chief feature of the contents is a series of elaborate cover-designs, on a variety of cover papers. A wide range of choice color combinations are shown in the printings. There are four pages of introductory, each of vital concern to the user of high-grade catalogues. These are set in twelve-point Caslon Old-style, embellished with decorative initials printed in green and brown on a mellow background. The highest attainments of the moment are revealed in the designing, the engraving and the presswork of the half-tone section of this book.

THERE are but few printers who would venture the lavish expenditure entailed in producing a portfolio of specimens for advertising purposes such as that recently sent out by Doring & Huning, Hanau-on-the-Main, Germany. This production is elaborate almost to a degree of extravagance. But it sets forth what can be done by this house and how well. In this particular the outlay is worthy of consideration and, after all, no effort for higher attainments can be too great. The cover



is 10½ by 13½ inches in size; it is of stiff board, covered with coarse jute bagging and tied with tapestry cord. The protruding ends of the cord are fastened with the great wooden seal, like unto that used by King John in sealing the Magna Charta, at Runnymede, in the eleventh century. The cover-design is stamped in two colors directly on the bagging, and the goose-quill, the instrument of the scribes, and the predecessor of the printing-press, is cleverly placed to the fulfilment of a most artistic device. And under these covers there is no end of enjoyment, such as we find in things exceptionally well done. The introductory is printed in Satanic text, with a flourished enclosure, on oiled parchment. There is an interior pocket with a clever die-cut closure, which contains the choicest of specimens representing half-tone engraving and printing in one, two and three colors, embossing, letterpress, designing and rare coloration, in which the German printer is pre-eminent.

ONE of the most noteworthy advertising booklets received this month comes from the Curtis Advertising Company, of Detroit, Michigan. Its cover is odd and striking. The title, "The Short Cut," is printed from open lettering rimmed with crimson in a triangular field of solid green on gray stock. The points of the angle are cut off with three circles

containing three suggestive designs, an interrogation point, the dollar sign and a tallow dip. There are ten pages of interesting advertising literature, with half-tone illustrations, printed on pebbled paper. A supplemental section contains a number of choice booklets and advertising devices recently turned out by this house. These are completed examples, tipped on. The value of novelty advertising is set forth in the following terms: "There are many lines of business in which it would be superfluous to try to influence trade by the use of good, solid, advertising matter. Maybe there is little to really talk about, few points wherein the line differs from dozens of other similar lines—to constantly pound away on a technical basis soon becomes monotonous. Here is the opportunity for using something distinctive and different—something away from the ordinary rut. A clever jingle book, primer, a series of novelty folders, something unique in the mailing-card line—these lend themselves happily to such requirements."

THE Challenge Machinery Company, Grand Haven, Michigan, has hit upon a cunning method to make interesting reading matter of a little talk on their expansion system of printers' blocks. Printers' machinery is usually a dry topic, and it requires unusual tact to hold the reader from start to finish. The introductory of this splendid booklet consists of a monologue of experiences as recited by a two-revolution cylinder press, which is entitled "The Two-revolution Butts In." A difficulty encountered with wooden bases and the advantages of the Challenge Machinery Company's system of printers' blocks are aptly related. The booklet is illustrated with a number of half-tone engravings and its cover is an artistic bit of designing, printing and embossing. It runs a close second to that much-talked-of booklet, "A Master Printer's Monologue," recently sent out by this house.

THE Peninsular Paper Company, Ypsilanti, Michigan, is sending out a booklet of their Ornithoid, Onimbo and Orkid cover-papers. As an example showing the correct use of colored inks on these choice papers, it is at once instructive and a delight to the printer who has been looking for a reference book to be used when selecting papers and inks that will produce the most pleasing combinations.

THERE are things of exceptional interest to the printer in the advertising literature recently sent out by the F. Wesel Manufacturing Company, New York and Chicago. Among these is a descriptive circular of the Kittredge Patent Plate Mortising and Correcting Machine; *Wesel's Messages to Platemakers*, a monthly publication; a neat folder explaining the merits of the Raisebeck Patent Plate and Pan Cleaner, etc.

THE sample book of Linotype job and body faces in the office of C. C. Hine's Sons' Company, New York city, recently issued for the use of their patrons, presents a valuable suggestion to other printers. The idea could be advantageously applied to a specimen book of job faces in use in the commercial printing-office. It offers an opportunity for the customer to make ready selections of type-faces and the expense of the booklet will be soon returned through a reduction in the cost of making numerous changes in first proofs submitted.

In a circular with the head-line "Advance Estimates or Cost Plus Fixed Per Cent," the Griffith-Stillings Press, Boston, says: "Long experience has demonstrated to us and our best customers that the method of making catalogues and booklets on a basis of cost plus a fixed per cent (say, ten per cent), is a good proposition and one which is fair to consumer and printer alike. It is especially applicable when all of the details can not be determined in advance, or when it may be desirable to change certain features as the work progresses, this being something more liable to occur than in any other business unless it be that of building construction. It

is for the interest of the printer to keep the cost as low as possible consistent with good work, for the purpose of maintaining his reputation. It is also for his interest to expedite the work, in order to make room for other jobs which will bring him in return. On the other hand, there is absolutely no inducement for him to skimp the work, and the customer is reasonably sure that the results will be satisfactory. While we prefer to operate on this plan, we are always glad to furnish definite estimates on all printing, including writing, designing, engraving, etc., and being catalogue and booklet specialists, our prices will be found reasonable, especially when our unusual and effective service is taken into consideration."

Of the many good things that come regularly from the Westinghouse Companies' Publishing Department, Pittsburg, Pennsylvania, there is no better exponent of the higher attain-



ments in printing than that shown in a booklet which has just been issued for distribution at the Lewis and Clark Exposition. Its cover, a handsome three-color half-tone engraving, is reproduced. The text has been adequately handled and just a sprinkling of red, here and there, and in the proper place, has supplied additional attraction.

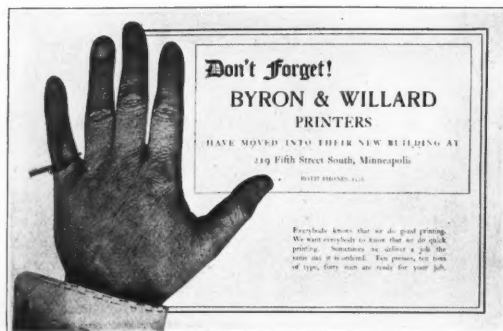
THE standard of perfection in printed things has been set in the current number of *Inkology*, published by the Ault & Wiborg Company, inkmakers, Cincinnati, Ohio. Wholesome literature, the correct use of superior colored inks, choice stock and highly meritorious illustrations and typework are its chief features. The frontispiece, entitled "The Booklover," is an excellent specimen of four-color engraving and printing, the work of Gatchel & Manning, Philadelphia. This design



is reproduced by permission from the *Booklovers' Magazine*. The crayon drawings from which the four double-page color plates were engraved were made by the Chappelow & Goe Advertising Company, St. Louis, who also planned and supervised the production of the entire work. In this issue of *Inkology* effort has been made to show the possibilities of marginal illustrations in the embellishment of books. Where there are many pages of unbroken text without illustrations, it is often desirable to brighten up the page. The marginal illustrations in this book have produced the desired effect.

A CLEVER device is a 1 by 2 inch pasteboard matchholder, lined with emery and containing six matches when handed to a prospective customer by a representative of the Glidden Printing Ink Company, Cleveland, Ohio. When the original contents have been burned, other matches may be inserted and ignited for an indefinite period. On the outside, the recipient reads the advice: "Strike it right and use Glidden's printing-ink." We are informed these little matchholders are no more expensive than calling-cards and more effective as an attention compeller and reminder; manufactured by the Van Wert Novelty Company, Van Wert, Ohio.

A CATCHY postcard from Byron & Willard, Minneapolis, Minnesota, is reproduced. An actual string reminder is tied



to the finger in the illustration by being passed through two holes and around the back of the card.

"JOHN MILLS," Toronto, Canada, writing for *THE INLAND PRINTER*, offers the following as an advertising suggestion:

"There are two qualities which the advertising matter of a printer must possess to make it effective. In the first place, it must be attractive enough to command attention when it is opened; in the second place, the argument must be forcible enough to convince when that attention is secured.

"I have been using an advertising plan which has proven successful because it commanded the desired attention, and presented convincing argument when that attention was secured.

"I receive an order for a piano catalogue, with instructions to have it printed in the finest style of the art. The order calls for five thousand copies, but when the job is completed the counter on the press registers considerably over that number, for I have had sufficient extra copies run off to provide one for each piano manufacturer on my mailing list. The five thousand copies are sent to my customer; the remaining ones to the office, where, in the upper left-hand corner, a slip of coated paper is posted with the sentence, 'Just a specimen of our catalogue work,' and our firm name and address in smaller type in the corner. The catalogues are then mailed to every piano manufacturer on my list, the same plan being followed in regard to magazines, reports and work of a similar nature.

"The cost of advertising of this nature is very small (merely the stock used and the postage), while its effectiveness can readily be seen. The booklet, blotter and the other

mediums used by the advertising printer are very good in their way—I would not be without them for anything—but they fail in one point. It is one thing to *claim* that you can print a high-grade catalogue—it is another thing to *prove* it. The booklet or the blotter makes the *claim*; but it does not afford *proof*; and it does not necessarily follow that because a man has facilities for the production of effective booklets, he has also the necessary equipment for catalogue work. But the sample of the work itself forms a fitting culmination to the claims made in the blotter or booklet, and supplies in a simple, yet emphatic and forcible manner, the proof of the argument.

"I first tried this plan in connection with appeal case work, and the samples had not left the office three hours before I was called over to one of the recipients to receive an order, the profit on which paid a dozen times over the cost of all the samples I had issued.

"And, talking about advertising plans, here is another little one which I have used to good advantage. In tendering on a contract for a city firm, I invariably take over the tender myself and supplement it with a few arguments in favor of our establishment, and a sample or two of our work. But when it comes to a tender for a firm in another city or town, this plan is not so feasible. Of course I could place these arguments in the letter along with the tender, but it seems to me that talk like that in a tender for work is a little out of place. So, instead, I send with my out-of-town tenders the following little card: 'The memory of the quality will remain long after the price is forgotten.'

"Nothing forward or obtrusive about it—just the three lines in a quiet, delicate letter, on wedding bristol; but to my mind there breathes through that card a suggestion of quality which half a page of argument in the body of the letter would not give. And to follow the argument up I mail the day after a sample of some of our work in a similar line, with the slip attached as described in the beginning of this article.

"I am not giving these ideas for some of my fellow readers to copy. I trust rather that with them as a suggestion they will work out something better for themselves. For it is the use of these little finishing touches, these little things which are a trifle different from the other fellow's, which lend character and distinction to a firm and go a long way toward creating that asset of inestimable value—a reputation for quality."

B. F. Browne, of Harbor Beach, Michigan, is sending out a circular worded as follows:

*I can sell you good printing cheaper than anybody else in the business.*

I have a large and well-equipped plant and, by careful management and close buying, am able to make concessions which would be out of the question with my less progressive competitors. I make good printing for millers a specialty.

When ordering, state whether you want the letter paper put up in pads or not and whether to ship by express or freight.

Send me a trial order, I will do the rest.

There is a great question as to the wisdom of such advertising—concerning its value and truth. If Mr. Browne is situated to produce printing at lower prices than "any one else in the business," this fact will advertise itself, though there is little doubt but that such statements injure a business rather than better it. The most forceful present-day advertising is not that which proclaims "lowest prices," but the *best value at any cost*. It is true that people are still looking for bargains, but cheap printing is never a bargain. Good printing-offices can turn out cheap printing—that is, *profitable printing* for the user, but the "cheap" plant is not able to produce that kind, and it will not enhance the reputation of any firm to advertise themselves as cheap printers. This is one fault most printers have and is one that interferes with the advance of the trade as a profitable business.



## OBITUARY

FRANK C. CULLEY.

Frank C. Culley, a widely known newspaper man, and for many years editor of the Kenosha (Wis.) *Daily Gazette*, expired at his home in that city, July 8, 1905, after a protracted illness. Mr. Culley was prominent in Wisconsin politics, and was elected mayor of the city of Kenosha in 1897. He established the *Daily Gazette* in 1890, and continued as its editor and publisher until 1901. He was a forceful editorial writer and his utterances were widely quoted by the Demo-



FRANK C. CULLEY.

cratic press of the State. Mr. Culley was a typical journalist of the old school, his sunny disposition and wealth of humor endearing him to all with whom he came in contact. Before coming to Kenosha he had conducted newspapers at Bowling Green, Ohio; Eton Rapids, Mich.; Defiance, Ohio; Los Angeles, Cal., and Valparaiso, Ind. He was a prolific writer, and under the nom de plume of "Major Clinton" published his first book, "Barbara," a tale of the Lower Sandusky country, the fame of which established his position in the literary world. Mr. Culley was born at Lower Sandusky, near Fremont, Ohio, July 2, 1838. He learned the printers' trade in the office of the Fremont (Ohio) *Journal*. In 1861 he enlisted in the First Ohio Infantry, Company F, serving until after the battle of Gettysburg. He was married, on his return to Emma Amelia Rudolph, and during her life four children were born to them, all of whom survive. In 1895 he was married to Mrs. Agnes Northway, whose care and companionship during his long illness did much to alleviate the patient's sufferings. Mr. Culley's last work was the preparation of his own obituary, on which he was engaged at the time of his death.

HERMAN IHLENBURG.

Herman Ihlenburg, well known as a type-designer and punchcutter, of Philadelphia, Pennsylvania, died July 31, 1905, at his home in that city. Mr. Ihlenburg was born in Berlin, Germany, June 6, 1843. He was apprenticed in the typefoundry of Trowitzsch & Son, in Berlin, and later was employed by

G. Haase & Sons, typefounders, at Prague, Bohemia; the Flintsch Foundry, Frankfort-on-Main; Battenburg Foundry, Paris, and Haase's Foundry, Basle. In 1866 Mr. Ihlenburg came to Philadelphia and was engaged by L. Johnson & Co., typefounders, for whom he produced an immense number of faces, borders and ornaments. Mr. Ihlenburg was also employed in New York by George Bruce's Son & Co. During the last fifteen or twenty years he was occupied in perfecting an invention by which he hoped to revolutionize a branch of the typefounding business, but, unfortunately, died before his ambition was achieved.

HIRAM YOUNG.

Hiram Young, president of the Dispatch Publishing Company, York, Pennsylvania, and editor-in-chief of the York *Dispatch* and York *Daily*, died at his home in that city Friday, July 14, 1905, in the seventy-sixth year of his age. Mr. Young started his journalistic career in 1863 when he, with others, started a Republican campaign paper called the *Democrat*. In 1876 he founded the York *Dispatch*, a daily newspaper, which he has since owned and published. In 1901 the business was incorporated as the York Dispatch Publishing Company, with himself and his four sons, Edward, Charles, William and John, as the sole members of the company. In 1904 the York *Daily* was purchased, Mr. Young becoming the editor. He was a member of the Odd Fellows, and was a Mason and Knight Templar.

### IMITATION TYPEWRITTEN LETTERS.

B. S. Creamer, an Everett (Mass.) printer, has patented an endless inking ribbon attachment for printing-presses for doing imitation typewritten letters, the object being to overcome the necessity at present existing for removing the ribbon for reinking or changing ribbons on long runs. The device is applicable to any kind of press, and consists of an endless ribbon attached to the ceiling and passing over a series of rollers, and, in the case of rotary presses, around the cylinder, so that the ribbon is presented between the printing plate and the paper and moved a sufficient distance at each impression to give a fresh inking surface. The patent is No. 672,890.

### PRINTERS' SUPPLY HOUSE LOSES \$1,000.

An amusing incident occurred in connection with the recent distribution of dollar marks, made by the Charles Beck Paper Company Limited, of Philadelphia. The Tubbs Manufacturing Company made a shipment of one thousand dollar marks to Philadelphia, but evidently some bold, bad Western bandit thought he had secured the "real stuff," as the package never reached the Quaker City. What his feelings were when he discovered that instead of picking up \$1,000 in real money, he got one thousand dollar marks of six-line De Vinne can be imagined. But he got a good haul even at that.

THE Inland Printer Company's recent book of typographical specimens should be in the hands of every printer who is endeavoring to keep abreast with present styles of composition. Its title, "Menus and Programs," is hardly comprehensive enough on account of the wide scope of the suggestions offered therein. It is in addition a book of plain and artistic cover and title designs, all printed on costly deckle-edge and fabric-finished papers. It contains ideas for the printer who desires to produce choice color combinations and it sets forth the correct use of ornaments and borders in practical examples. Sent to any address for 50 cents.

FOR the purpose of completing the set at the famous St. Bride Institute, London, England, copies of THE INLAND PRINTER for April, July and August, 1896, are desired. Any reader able and willing to contribute is requested to write to Mr. C. J. Drummond, St. Bride Institute, Bride Lane, Fleet street, London, E. C.



This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

**WRITING ON TINTED CHECKS.**—J. C. Hendricks & Co., Cincinnati, Ohio: If you will take a clean rag and some powdered magnesia and rub the sheets gently, you will find it will reduce the gloss and the tinted checks will take writing ink without trouble.

**MACHINERY FOR BINDERY.**—H. K. Avery, Tabor, Iowa: This library expects to put in a bindery on a small scale. Will you kindly send catalogue of supplies and machinery needed, with estimate of cost? *Answer.*—Slade, Hipp & Meloy, 139 East Lake street, Chicago, can furnish you with an estimate for the machinery required.

**TOOL FOR VIGNETTED CUTS.**—Edgar Lerew, Jackson, Mississippi: Please inform me the price of tools for working down bad edges on vignetted cuts. I refer to a punch with screen grooves on end. I do not care for hammer. *Answer.*—Frank R. Craig, Republican Publishing Company, Hamilton, Ohio, manufactures and sells a tool such as you desire.

**TYPEWRITER INKS.**—The Pittsburg Duplicator Company, Pittsburg, Pennsylvania: Can you give us the name or names of people who make aniline colors? *Answer.*—The Inland Printer Company has on sale a book on "Ink Manufacture," price \$2, which gives all the necessary formulas for making ink. "Inks: Their Composition and Manufacture," price \$2.60 postpaid, is another valuable work on the subject.

**COATED BOXBOARD.**—Merten Brothers, Waukesha, Wisconsin: Where can we get heavy coated boxboard? We have written several Chicago houses, but have been unable to get what we want, unless we placed an order for two tons or more. *Answer.*—Gane Brothers & Co., 116 Market street, Chicago; Whitmore Manufacturing Company, Holyoke, Massachusetts, or Ingalls & Co., Castleton, New York.

**COLOR FOR LETTERING ON COVER PAPERS.**—D. Warren, Montreal, Canada: What color should be used in lettering by hand on cover papers to make the design appear as it would when printed? Black ink may be used for the black color, but other colored inks appear washy. *Answer.*—Use any opaque water-color for making lettering on cover papers. Any dealer in artists' materials can supply opaque colors.

**AUTOMATIC TIME STAMP.**—Ward & Shaw, Cleveland, Ohio: Can you recommend to us an automatic time stamp for use in a printing-office? *Answer.*—The following firms handle time stamps: Frank Sing, 325 Dearborn street, Chicago; Perry Time Stamp Company, 72 South Canal street, Chicago; Henry Karstens, 418 West Twenty-seventh street, New York; S. H. Hoggson & Co., 267 West Seventeenth street, New York.

**MAKING TRANSFERS ON WOOD BLOCKS.**—W. A. Friend, Director, "Montana College Press," Deer Lodge, Montana: Will you kindly give the best method of transferring on to maple and boxwood, especially from a print which is perfectly dry? I have experienced a good deal of difficulty with some kinds of ink and paper, others working very satisfactorily. *Answer.*—Methods of making transfers on wood blocks were explained in the August issue of this magazine. There are several specially prepared solutions for transferring

dry prints. The S. T. C. Transfer Fluid, made by H. J. McKeel, Chicago, is good.

**RIBBONS FOR IMITATION TYPEWRITER WORK.**—Standard Manufacturing Company, Rochester, New York: The address of the Neidich Process Company? This firm makes ribbons for imitation typewritten work. *Answer.*—The Neidich Process Company is located at Philadelphia, Pennsylvania. Other manufacturers in the same line are, Miller-Bryant-Pierce Company, Aurora, Illinois, and M. M. Rothschild, Times building, Chicago.

**WASHING CUTS.**—J. W. Sander, Allentown, Pennsylvania, writes: "In regard to the inquiry of W. H. Lindsay, of Pittsburgh, Pennsylvania, for the 'best solution to wash cuts with,' the best and simplest way that I have experienced is to wash them with sulphuric ether. I have had cuts brought to me that have laid for years unused, with a deposit of ink, etc., as if baked in, and I find that such deposits always yield to a liberal application of ether and a brush."

**CIRCULAR PRINTING.**—H. L. Martin, Kenmore, New York: There is a firm in Philadelphia which makes a specialty of printing circulars. Can you give me their name and address? *Answer.*—Very likely there is a firm in Philadelphia which makes a specialty of printing circulars, but we do not remember seeing their advertisement, so it is likely that they cater principally to local trade. The Neidich Process Company, 1038 Ridge avenue, Philadelphia, advertises a method of producing imitation typewritten circulars, and it is possible that they also do the printing.

**PATENT OVERLAY PROCESS.**—E. Bordner, Seattle, Washington: Can you inform me of some good patent overlay for half-tones? *Answer.*—The Gilbert-Harris metallic overlay process is a very practical one. An etched zinc overlay is prepared in an etching outfit furnished by the manufacturers, and this overlay is attached to cylinder or platen beneath the draw-sheet. As the etched overlay is the exact duplicate of the half-tone in reverse, the finest gradation of color is possible. Full particulars will be furnished by the manufacturers, Gilbert, Harris & Co., 334 Dearborn street, Chicago.

**BOOKS ON COST ACCOUNTING.**—E. Sheltman, Louisville, Kentucky: I want to get something in print which will give the idea or the hint as to so systematizing the bookkeeping for a job-printing plant that separate reports can be had of the different departments, enabling us to locate the leaks or profits and thus be able to tell exactly what each department is doing. *Answer.*—In order to get the best results, purchase any one or all of the following books: "How to Make Money in the Printing Business," Nathan, \$3; "Starting a Printing-office," Mallette and Jackson, \$1.50; "The Cost of Printing," Baltes, \$1.50; "A Money-making System for the Employing Printer," Stuart, \$1, and other helpful works devoted to just this subject, all sold by The Inland Printer Company.



"THE STRENUOUS LIFE."

Mr. E. G. Smith, Typographical Union No. 54, Raleigh, North Carolina. The energetic agent of THE INLAND PRINTER.



Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.

C. T. TROTT, Billings, Montana.—All of the examples of printed stationery and booklets are noteworthy, because of their plain and effective typography.

RYAN & SAUNDERS, New York city.—The composition in the letter-head is too weak. The ornaments and the panels suggest heavier display lines. The present setting would afford a neat heading by omitting all the ornaments and rules.

MERCHANT & Co., Sydney, New South Wales.—The display composition of the printers' booklet is quite in keeping with the tendency of style in the United States. The half-tone illustrations are well printed and encourage favorable comment on the make-ready and presswork.

A. W. FLEMING, Chicago.—All of the work could be improved upon by imparting more warmth to the coloration. The deep blue and brown inks used in printing from tint-blocks are too severe. A lesser tone of these colors, with black for the typework, would give a better effect.

O. F. COLLIER, Duluth, Minnesota.—The title-page and cover are the only weak features of the catalogue, which is well done in other respects. The arrangement of the half-tone illustrations has been handled in a pleasing manner, and the presswork is exceptionally good.

A PORTFOLIO of special designs for bottle and proprietary package labels comes from The Gugler Lithograph Company, Milwaukee, Wisconsin. Many of these specimens are done in three and four colors and gold bronze. The cover contains an embossed design in graduated relief.

"THE flowers that bloom brightest are those that get the most light." This sentence, illustrated with a three-color plate of a refreshing cluster of flowers, serves well to bring out a good point in the advertising blotter of the John T. Palmer Company, printers, Philadelphia.

INDUSTRIAL PRINTING COMPANY, Providence, Rhode Island.—"Smart and proper" expresses the quality of the specimens submitted in fitting terms. The delicate olive green tint and black used in the office stationery are especially pleasing. All of the ornaments have been appropriately used.

CHAS. E. PALMITER, Watertown, New York.—The cover-page, "Promotion Exercises," is a good specimen of conservative typography. It offers a suggestion which could be advantageously applied to improve the other cover-design submitted. The heavy scroll border in the latter specimen is uncalled for.

A. W. OSGOOD, Olean, New York.—Try a plain setting for the series of price-list covers and note the improvement. The typography of "List S" is well-balanced within itself, but the heavy rules and ornaments do not conform. Remove all of these and substitute a plain one-point rule as an exterior panel.

THE greater effectiveness of pure typography unadorned with rule-work or ornaments is more fully appreciated after reviewing a package of printed things from Emmons E. Anow, Springfield, Massachusetts. The typework and coloration of the Jodd Paper Company booklet have produced a vigorous specimen.

WILLIAM H. GALLOP, Chicago.—The circular could be improved upon by removing the underscoring and the crinkled panels. A displayed heading is not imperative in this kind of an announcement. This matter would look better if run in with the descriptive. In such case, it is well to supply an ornamented initial.

W. S. MEAD, Capetown, South Africa, writes: "Can any good thing come from Africa?" The interrogative is accompanied by a business card of *The Suburban Herald*, Wynberg. As a specimen of modern typography, it suggests an affirmative answer. It's up-to-the-minute and prompts one to ask, "Why Darkest Africa?"

CARL HOLMAN, Dayton, Ohio.—The letter-head No. 2 is better than No. 1 as a typographical specimen. But emphasis has been applied to the wrong words. The copy reads, "Crown Manufacturing and Plating Company, manufacturers of hardware for pianos, carriages, saddles, furniture and stoves, and for building purposes." By using the words "manufacturers of hardware for" as a catchline, while giving emphasis to "Pianos, etc," leads one to assume that this house is engaged in the

manufacture of this miscellaneous line of goods. "Hardware," which is next in importance to the firm name, should receive due emphasis, and all other parts of the heading should be subordinated. Both specimens are imperfect, mechanically.

J. H. LIVINGSTON, Bennington, Vermont.—The practice of closely relating the type-designs of various specimens comprising a series of office stationery is a good one, and it has been well applied in the letter-head and envelope. Green and light red, with green predominating, have produced a pleasing color scheme on the cloth-finished paper. A better grade of ink should be used on these hard papers.

THE WESTERN PRESS, San Francisco, California.—The display composition of the specimens submitted would be too vigorous if printed in black. The excellent color scheme has softened this effect. The old black text in the business card, printed in deep brown with red initials, and embossed, is thrown out in striking relief by the use of a tint-block background, engraved to give a white outline to the lettering.

CONTINUED interest is attached to the series of historical calendars issuing from the Times Printing House, Philadelphia. "Historical Philadelphia No. 47," a recent number, contains a photogravure of the first locomotive run on the Germantown Railroad in the early thirties. The illustration is printed over a delicate yellow-tinted background. The chap-book style of typography has been well chosen and conforms to the subject treated.

THE peculiar talent of producing effect inheres in everything that is said and done by the Edward S. Paret Company, printers and advertisers, Philadelphia. Their products are the proof of this. Something different from the common run of printed things is noticeable in each one of the specimens submitted. It's partly in the use of harmonious colors, a great deal in the high order of the display composition, and mostly in the argument.

HARRY HAIME, Boston, Massachusetts.—The ability to produce the best results with the least effort is evidence of genius. This talent

## GARDEN CONCERT



TUESDAY EVENING, MAY 16  
ASSOCIATION HALL AT 8.00

FOR THE BENEFIT OF THE  
BOYS' DEPARTMENT  
BOSTON YOUNG MEN'S  
CHRISTIAN ASSOCIATION

inheres in all of the specimens submitted. The reproduced title-page is a gauge of their quality.

A DISTINGUISHED folder from The Tubbs Manufacturing Company, Ludington, Michigan, bids well to encourage further interest in printers' wood furniture made by "The Factory of Quality." This title is printed on light blue, cloth-finished paper, with a two-color panel enclosing a photogravure of this extensive plant, its large lumberyard and the surroundings. The engraving is printed in art-brown ink on enameled paper and it is tipped on:

"The Sunnyside Courier, an amateur amalgamation of the past and present." This is the title and description of a booklet "published once each month by the Sunnyside Printery, up in our attic, Ossining, New York." Although a confessed amateur publication, it has a smart



typographical appearance and a clean literary style. It contains contributions from the local laity, which have the effect of creating a certain interest in the Sunnyside Printery.

THE Pennsylvania Railroad is sending out a booklet which sets forth the charms of Asbury Park in a delightful manner. The text is in black ink, and it is printed to overlap the vignettéd edges of a number of splendid half-tone views in photo brown. There is warmth in this color-scheme. A three-fold half-tone view of bathing on the beach forms an attractive cover-design. The work was done by the American Bank Note Company, New York.

W. P. PIERRET, Muscatine, Iowa, has shown considerable tact in the selection of appropriate type-faces, in the arrangement of committees, programs and department heads, etc., in a year-book for the Mothers' Club of that city. The cover and contents are set in Cheltenham and there is a page in memoriam set in Carbon text, with a black border. It is printed on white deckle-edge paper, tied with a violet-colored silk cord. The entire booklet is dignified and fitting.

THOMAS STAFFORD, Plainfield, New Jersey.—It is impossible to produce good results by printing over a bronzed surface. Printing over bronze never shows a solid effect, because the ink will not adhere to the surface, as noted in the letter-head submitted. There is only one way of securing perfect results with a bronzed background for typework, and that is by using an engraved tint-block with open lettering made to register with the letters of the type-form.

GILBERT, HARRIS & Co., Chicago, have created a clever letter-head design, which shows the efficiency of their patent metallic overlay in preserving the high lights of vignettéd half-tones. A vignette, covering about three inches of the heading, is used as a tint-block background for the typework. This tint effect blends perfectly with the lighter shade of the cloth-finished paper and one is unable to tell just where the vignette ends. This gives the effect of a delicate smoky haze.

FRED W. HAIGH, Toledo, Ohio, has made clever use of a familiar humorous illustration in a recent desk calendar. A stout individual is shown resting on his elbows over a stile in the act of reading a printed circular. A mischievous youth is hesitating whether to apply the big stick to the other fellow, so temptingly posed. "Do it now," a phrase of the moment, adds flavor to the suggestion, and it leads on, in clever fashion, to other things concerning the products of this printing-office.

THE JEFFERSON GAZETTE COMPANY, Lawrence, Kansas.—Eccentric display composition is neither novel nor attractive. Less elaboration would improve all of the typework submitted. The three-color effect produced with a one-color half-tone is interesting, however. It shows the possibilities within the home-made tint-block. Patent leather, cut to register and mounted on a block, was used to produce the red background for the brickwork of a building and the blue sky effect was secured by the same method.

RICE COUNTY EAGLE, Lyons, Kansas.—It is always well to consider the suggestive value of stock cuts when these devices are used in advertising literature. Printers too frequently use inappropriate stock illustrations in an effort to bolster an apparent weakness in display composition. These designs are usually far-fetched. If the typework in the blotter submitted were arranged in some neat, plain style, eliminating the brownies and unsuitable border, its advertising value would be increased two-fold.

A NUMBER of specimens of catalogue printing from the publishing department of Thomas Robinson & Son, Limited, Rochdale, England, are up to the higher attainments in process-engraving and letter-press printing. The cover-design of the booklet, "Efficiency in Milling," is odd indeed, and quite catchy. The design is enclosed with a solid green border, which has the effect of bringing out the interior panel in relief. The stock is a violet-tinted cloth-finished cover-paper. The lettering and ornament are in gold bronze and green, rimmed with brown and embossed.

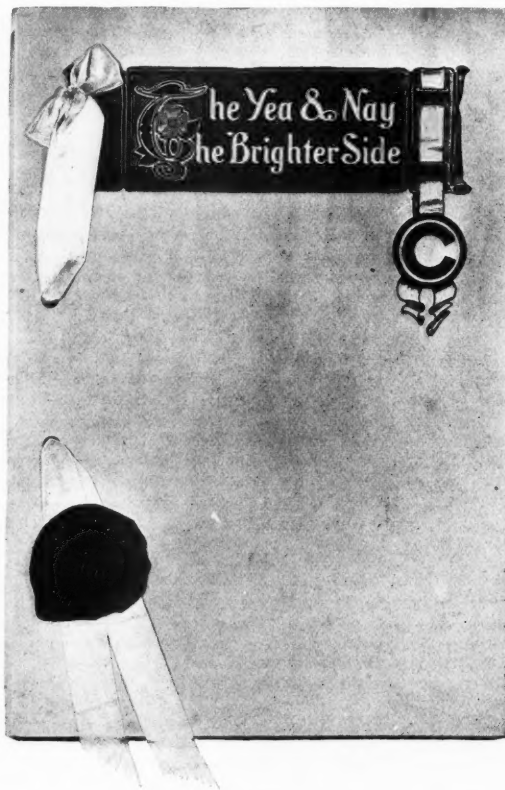
"A FEW PROOFS," from The Republican Publishing Company, Hamilton, Ohio, bring with them the power of conviction. These proofs show the higher attainments in half-tone engraving and printing by the one, two and three color processes. All of the illustrations possess that desirable air of reality which can be produced only with the modern half-tone in the hands of an expert pressman. "Mechanical Illustrating," another booklet, with a handsome embossed cover-design, recently sent out by this house, is a fitting companion to the portfolio of proofs.

A PACKAGE of commercial printing, of exceptional quality, has been received from the Star Printing Company, Wyoming, Iowa. Due regard for color harmony, simple and yet effective typography and careful attention to mechanical details, such as word spacing, "whiting," etc., are responsible for the excellence of the work. "Bouquets" is the title of a booklet that deserves individual mention. It contains letters from pleased patrons. A potted rose bush, selected from the American Type Foundry's Mission Toys, printed in white and red, on green cover-paper, is appropriately employed to produce an attractive cover-design.

F. L. ESTES, Osceola, Iowa.—There are splendid possibilities within the letter-head design submitted, but the attractiveness of the typework is lost through inharmonious coloration. The use of a deep blue

ink for the display on the delicate blue-tinted cloth-finished paper is an excellent choice. But the dirty brick-red of the heavy border and the pink background do not harmonize with this scheme. Substituting two shades of either light blue, purple, gray or green, of a slightly darker tone than the paper, would produce a pleasing effect. The rollers and distributing plate should be washed perfectly clean if you would preserve the true tone of colored inks. The mottled appearance of the ink in some jobs printed from solid tint-blocks is often due to oil or grease on the distributing plate. In such cases, it is well to wash up a second time with borax water.

Nor less enjoyable than the dinner itself was the handsome menu booklet issued by The Barnes-Crosby Club, at their monthly banquet held in Chicago a short time ago. The ornate cover-design was printed in brown, red and green, on hand-made deckle-edge paper. The seal



covering the protruding ends of an interlaced white silk ribbon is embossed and tipped on. A series of clever cartoons have been arranged as a border for the dinner bill.

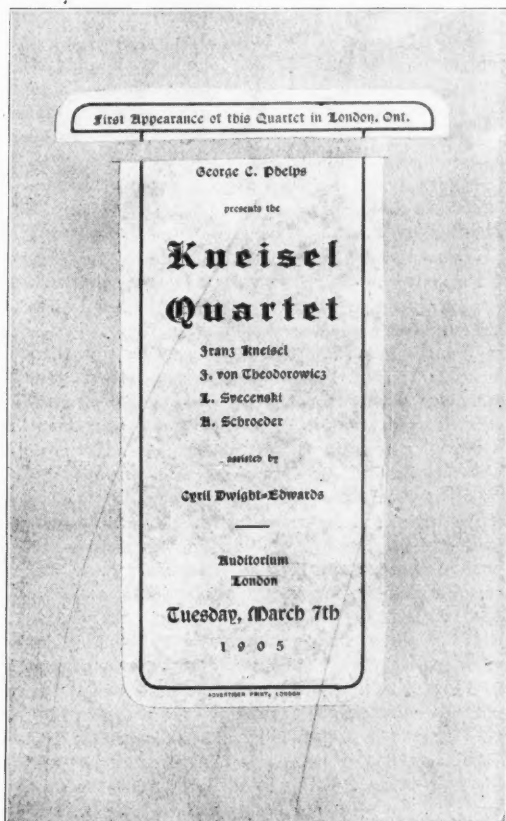
"PICTORIAL Caledonia," and "Passing Thoughts in Simple Rhyme," two booklets from the press of a country printer with limited facilities, prove that it is "the man behind the gun" who does the work. W. P. Delaney, of Caledonia, New York, writes: "This is a country village of but twelve hundred inhabitants. All of the composition in these specimens was done partly by myself and partly by two compositors of fifteen months' experience, working under my instructions. Our pressroom facilities consist of one Gordon press." The specimens show excellent judgment in the selection and use of a limited number of type-faces, harmonious color combinations, and good presswork, in both letterpress and half-tone printing. "Pictorial Caledonia" is an ornate cover-design, printed in green and gold, with rubricated initial, on a dark gray paper.

E. N. MILLS & BROTHER, Griffin, Georgia.—Panels and rulework must be made mechanically perfect to be effective, and they should be used sparingly under the most favorable conditions. The letter-head submitted was printed in an office where a lack of perfect materials discourages this kind of work. Some of the panels are pieced with too many short rules and the numerous broken joints are displeasing. A rearrangement of the typework is also necessary. The heavy ornament should be removed, which would create a place for the paragraphs which are now crowded into two ungainly panels. This new arrangement would permit of applying more strength to the firm name, for the sake of better contrast. The present color-scheme is inharmonious. Primary yellow, bright red and black, in the present proportions,



produce a harsh effect. The study of combining subdued tones to produce a dim warmth is interesting and of value to every printer who would produce perfect color harmony.

A NUMBER of neat and tasty specimens of display composition have been received from C. Benjamin Stapleton, London, Canada. The program title reproduced is printed in blue ink, with a red border, on



repoussé onyx bond. It is die-cut and attached to another sheet in such manner as to form a clever cover for the program. The program appears on this second leaf.

THE trade has been most liberal in its patronage of the souvenir book of the Fifty-first Annual Convention of the International Typographical Union, held at Toronto, Canada, August 14 to 20, 1905. This is recognizable in its more than fifty pages of advertisements from manufacturers and dealers in printers' necessities. The display has been ably handled by the typographical artists in the employ of the Miln-Bingham Printing Company, Toronto, Canada, the publishers, and considering all, it is a masterpiece of designing and presswork. The literature of its contents is far-reaching and of vital concern to all the members of the craft. There is an able, introductory article on "Toronto: Its Past and Present," contributed by Phillips Thompson, which is supported with a number of charming views taken in and about Toronto. "After a Quarter of a Century," a résumé of the progress of the International Typographical Union since its last convention on Canadian soil, is of importance and authoritative, coming from the pen of President James M. Lynch. "Simple Truths Needed" has been supplied by Professor Goldwin Smith, and the article merits the attention of all union printers. It is an intelligent discussion of the important subject of arbitration. Other contributions are "The Futility of Anti-Union Crusades," by W. B. Prescott; "The Apprenticeship Question," by Edward M. Meehan; "We Wish to Excel in Our Craft," by William Powell; "The Trades and Labor Congress of Canada," by P. M. Draper; "The Union Printer's Home," by David Hastings; "Reminiscences of an Ex-Delegate," by John McVicar; "Sketch of the Early History of No. 91," by John Armstrong; "Labor Laws of Canada," by D. J. O'Donoghue; "Toronto's Labor Temple," by James Simpson; "Woman's Auxiliary to the International Typographical Union," by Mrs. Frank A. Kennedy; "Formation of the Woman's Auxiliary," by Mrs. Ed. D. Donnell.

FOLLOWING is a brief review of additional specimens received this month: National Photoengravers' Association, a souvenir postcard of the national convention held at Buffalo, recently, containing a clever

cartoon, printed from an amalgamated half-tone and zinc etching; Reginald H. Buckler, Annapolis Royal, Nova Scotia, some commercial work which is uninteresting on account of excessive rulework and overornamentation; Smith & Porter Press, Boston, Massachusetts, a splendid two-color illustration used in a desk calendar; A. H. Pugh Printing Company, a stylish announcement; The International Syndicate, Baltimore, Maryland, an attractive letter-head, consisting of type-work and a decorative panel design, fashioned with the American Type Foundry's combination ornaments; The Leader Printing Department, Tomahawk, Wisconsin, a dignified folder representing correct typography and good presswork; Livingston Middleditch Company, New York city, a number of railroad time-tables, well printed; Nelson E. Greer, New York city, the typework in the church announcement reveals a style of composition that is very desirable in ecclesiastical printing; J. Horace McFarland Company, Harrisburg, Pennsylvania, a dignified invitation to an employees' outing, printed in Flemish Black and Missal initial on deckle-edge society stationery; Goodrich-McMillan Printing Company, Monroe, Michigan, the composition, presswork and coloration of the specimens sent in reveal uniform quality; H. C. Beatty, Winnipeg, Manitoba, the booklet covers are average specimens; George Lilienthal, Zanesville, Ohio, the bill-head is overburdened with rule-work; Maverick-Clarke Company, San Antonio, Texas, a splendid series of advertising blotters; Chas. B. Kline, New York city, a package of specimens, all of exceptional quality; The Dunham Press, Bridgeport, Connecticut, an attractive closing card, accompanied by a business getting die-cut folder; Wm. H. Howe, Indianapolis, Indiana, a neat bill-head, which could be improved upon by removing the ornament; Stutes Printing Company, Spokane, Washington, "Our First Move," a noteworthy folder; Gatchel & Manning, designers and engravers, Philadelphia, a fetching three-color half-tone used as a blotter design; Charles Wallin, Gaylord, Minnesota, the letter-head containing the line of caps. and small caps. is preferable, because it is the neater of the two; Allen A. Werner, Burlington, Vermont, a package of good specimens of commercial work; R. F. Haniss, High Point, North Carolina, adhere to styles of composition similar to that adopted in the bank letter-head if you would improve your work; E. F. Goodall, Chicago, a die-cut blotter, representing a cannon cracker and containing a July calendar; The Robinson Printery, Monmouth, Illinois, "Start Something," showing the little boy applying the punk, is an illustration well used in a Fourth of July blotter; Stettiner Brothers, New York city, the blotter is too crowded to be effective; The News Print Shop, Tarrytown, New York, a good folder; S. Barker & Sons, Cleveland, Ohio, some distinctive printing for the English Woolen Mills Company; Charles Lawson Wood, Atlanta, Georgia, a number of specimens of efficient commercial work; P. Liberman, New York city, avoid curved lines—they do not add attraction, while they consume considerable time; H. C. Forward, Bucyrus, Ohio, a package of inferior specimens; Jewett & Leonard Press, New York city, "The Totem Machine," a stylish catalogue; The Hillsboro Journal, Hillsboro, Illinois, some good specimens of plain printing; Harvard Independent, Harvard, Illinois, better inks would improve the presswork in the folder; George L. Selby, Gloucester City, New Jersey, a package of ordinary printing; J. C. Hewitt, Los Angeles, California, some advertising literature with the power of conviction, supported by the right kind of printing; H. C. Forward, Wheatland, Wyoming, the closing card makes up in vigor what it lacks in beauty; L. Wietispach, Streator, Illinois, some commercial printing, far better than the average; M. E. Wallace, Bryan, Texas, worn-out materials and mechanical imperfections are responsible for the poor quality of the work submitted; Joseph Betz Printing Company, East Liverpool, Ohio, a business-getting blotter; The United States Printing Company, Brooklyn, New York, a timely blotter; Great Falls Stamp Works, Great Falls, Montana, the advertising device arranged in imitation of a legal form bids well for briefs, transcripts and other legal printing; John T. Palmer Company, Philadelphia, a handsome patriotic blotter design; The Daily Times, Davenport, Iowa, a dainty announcement; The Courier Company, Madison, Indiana, an announcement folder, containing some specimens of modern commercial printing in addition; The Eagle-Carter Printing Company, South Bend, Indiana, a few choice specimens of modern typography; Superior Printing Company, Birmingham, Alabama, green and brown form a harmonious color-scheme and they have been rightly used in the announcement; Aste Press, New York city, too many ornaments and an excessive quantity of red ink have destroyed the advertising value of the circular submitted; The Monroe County Sun, Clarendon, Arkansas, the cover-design of the Mount Vernon High School booklet is the best among the package of good printing; The Schumann Art Print, South Norwalk, Connecticut, "Are you thinking about the harvest," illustrated with a chap-book cut, is a seasonable leader used in a well-printed blotter; The Acme Publishing Company, Morgantown, West Virginia, a novel post-card; Jester, The Printer, Eaton, Indiana, printing with the stamp of originality; G. K. Mills, Washington, Illinois, inferior inks and poor presswork lend the appearance of rubber-stamp printing in the letter-head; Arthur A. Whitebeck, Springfield, Massachusetts, a package of better things in printing; Teller Publishing Company, Lewiston, Idaho, some of the specimens are excellent, but a tendency to overornament is noticeable in others.



DECORATIVE PHOTOGRAPHY.—J. Horace McFarland is the writer of No. 68 of the *Photo-Miniature*, in which he shows how any one with a camera and taste can utilize flowers, plants, trees and the common things around him to get appropriate designs for book and magazine covers, and, in fact, for every purpose to which pictorial design enters. The writer shows something of what he has accomplished himself, which is full of suggestion to others.

"THE Sunny Side of the Street," by the professional humorist, Marshall P. Wilder, issued by Funk & Wagnalls Company, is interesting from the large number of distinguished personages mentioned intimately by the author. Entertaining as Mr. Wilder undoubtedly is, his personality goes for much in that type of success, but as an author he is undeniably flat, and antagonizes his readers by the too evident effort shown to claim intimacy with those much in the eye of the public.

AUSTRALIA, a country lacking a little over one-fourth the area to be as large as the United States, if we exclude Alaska, is making great strides in the graphic arts as in other industries. By the courtesy of Mr. James Bourke, of Sydney, New South Wales, who recently visited this country on his way to England, we have received from Mr. W. A. Gullick, government printer, Sydney, a handsome work issued by authority of the government, "Picturesque New South Wales: An Illustrated Guide for the Settler and Tourist," by T. A. Coghlan. The varied character of the scenes shown in the work are no less interesting than the delicate detail and the softness of the photographs, which have been excellently engraved and printed. The letterpress is very acceptably done, but the title and other pages carrying display letter could be improved and made more worthy the valuable text of the book. The scenic beauty of the country shows mountain heights with heavy snows in summer, and sandy wastes where camels are used as beasts of burden, with irrigating bores "changing the entire character of the country," as the apostles of irrigation express it in our Western States. The book contains over two hundred pages rich in illustrations, with maps and most complete information.

"WAR OF THE CLASSES" is the title novelist Jack London gives his exposition of socialism, of which he is and has been for some time a prominent expounder. As a rule, the books of socialists have a forbidding look and are filled from cover to cover with arguments of the heaviest caliber. With Mr. London's effort it is different. He is convinced the class war is on, and believing few upholders of the present order have any conception of the real aims and purposes of the socialistic agitation, he wrote this book for their enlightenment. He has kept the mental attitude of his desired readers in mind, and does not quote from Marx and other leaders of socialist thought, but writes entertainingly and informingly of socialism in this country. He tells us what it has achieved, what it wants, why it must succeed, and finishes with a dramatic recital of how he—a pronounced individualist, having a gospel of work that would shame Kipling with his working for the joy of it—became a revolutionary socialist. This chapter contains the real explanation of the growth of socialism, though it be but a personal chronicle. He saw the noisome mess at the bottom of the social pit, realized the hopelessness of escape for the common man, and rebelled against the system, just as millions of other men have within

the last generation. To one who wishes to know something at first hand of the rising force which Herbert Spencer reluctantly conceded would yet sweep all before it, this book affords an excellent opportunity. Though buoyant and extremely optimistic, it is serious without being heavy, and is not only worth the price—25 cents—but worth while. The Macmillan Company, New York.

THE new edition of "Moody's Manual of Railroads and Corporation Securities" is so comprehensive and complete that the claim made by the publishers, that the book is superior in every department to that of any publication in the country, is a statement that can not be repudiated. This year's edition comprises twenty-six hundred pages, size 7 by 9 inches; the book is four inches thick and weighs over twelve pounds. It contains over three million words and covers the entire field of corporation investments. There are ten sections to the volume and each section has been prepared by its own special experts, who have made it their entire work to make the book complete and up-to-date in every sense of the word. It is the only investment manual containing reports on mines and oil corporations. Furthermore, it is the only book in the United States which contains anything like complete statements of banking and financial institutions showing the essential facts of interest to investors in bank or trust company stocks. It is also the only book containing complete and up-to-date lists of the members of the twenty-five stock exchanges of the cities of the United States. The growth in the size of page over the last edition is 30 per cent; the growth in the size of the volume is 35 per cent, and the growth in actual quantity of contents is more than 80 per cent. There is no growth in price. Since the publishing of the first edition, which appeared in 1900, the growth in pages has been over 140 per cent; the growth in the size of this volume over the first edition is 100 per cent; the increase in quantity of contents as compared with the first edition is over 800 per cent, and the increase of the current edition in circulation over that of 1900 is over 400 per cent. The book now circulates all over the world and will be found in the leading banking institutions and in the hands of investors as far away as South Africa, Australia and Japan. Its European circulation is increasing with remarkable rapidity, and throughout the United States the book is looked upon as the standard of its class by all progressive bankers, brokers and men of affairs. Its circulation in the Wall Street district is probably double that of any of the other railroad or investment manuals. This large circulation is due to several causes, the chief being that the book is not confined to one or two particular lines, like steam or electric railroad statistics, but covers all fields of interest to the dealer or investor in securities, and does this with even more accuracy, comprehensiveness and enterprise than those books which make a specialty of a particular line and merely skim over or entirely ignore equally important fields of investment. Another reason for its great success and rapidly increasing circulation is that a person can secure all the information obtainable at a cost of \$10, this being the price of the book; whereas, under the old plan of buying a railroad manual for railroads, a street railway manual for street railway securities, and a mining manual for mining stocks, it was necessary to invest anywhere from \$20 to \$40 in miscellaneous publications, and even then not be able to get the information wanted with any kind of accuracy or uniformity. The growth and development of Moody's Manual during the past few years is enabling the financial community to do away with these old inconveniences. The book is coming more and more to be looked upon as being as necessary a feature in the average banking or brokerage office as is the ticker or the telephone. The volume is published in two bindings, one being full Russia leather at \$12 per copy, and the other red cloth at \$10. Express charges are prepaid in the United States, Canada and Mexico.

## AN EVENING WITH THE SPACE CLUB.

BY R. R. SHUMAN, WESTERN EDITOR, "THE IRON AGE."

THE third annual dinner of The Space Club of Chicago, the young and vigorous organization of advertising representatives of the various technical papers throughout the country, was held at Chicago, about sixty members and guests being present. The feature of the evening was an illustrated lecture by John T. McCutcheon, the famous cartoonist of the Chicago *Tribune*.

Before introducing Mr. McCutcheon, H. H. Roberts, president of the club, delivered an informal address in which he sketched rapidly to the guests present the history of the club, its aims and objects, and congratulated the members upon the large measure of success which has attended their efforts.

Mr. Roberts said in part: "The Space Club membership consisted in the first place of men who were sellers of space in technical trade papers. Its purpose was to bring together into a closer fellowship men who by the nature of their work were competitors and to eliminate the element of hostility which had previously existed. Before the formation of the club, when 'A,' representing one paper, saw 'B,' representing another, on the same street he would cross over for fear of being recognized or having to recognize the other man and would watch his competitor with eagle eyes to see whether he went to a certain place to see a certain customer. After the formation of the club, 'A,' who met 'B' as a fellow member, discovered that 'B' was not half as bad a fellow as he thought he was, and the result is that while each man is a free lance as he was before, advertisers are not now compelled to listen to abuse of one paper by representatives of another, as they were in times gone by. But this is only part of the object of the association. We have, by working together, been able to eliminate the salaried advertising man who sought to hold up solicitors for ten per cent commission or for any sort of bribe. We have put one such man out of business and we will put all others out as soon as we find them. The days are past when a blackmailer can prey on the advertising representatives of the trade press.

"This club represents newspapers whose annual subscriptions and advertising aggregate more than \$5,000,000. The articles represented in the advertising columns of the papers belonging to this club range from a tenpenny nail to a locomotive, and there is not a member of this club who does not give as much attention to the advertisement of the manufacturer of the nail as to the large manufacturer of the locomotive.

"We are, year by year, gaining more of the confidence of the trades which we represent, and we believe we are entitled to this confidence because of the important influence of our papers in the trades represented. The status of the advertising solicitor is very different now from what it was some years ago. There was a time when the advertising solicitor had to sit out in the entry way and cool his heels until the proprietor had seen every one else, and then, in all likelihood, he was turned over to some office boy who had been promoted to a position bearing the name of advertising manager. To-day members of the club are called into conference with the proprietor of the business themselves. They are told in plain figures the amount in tonnage and dollars of business that was done, the plans for the future, and their advice is asked as to best methods of publicity to pursue in order to widen the scope of the business, and their advice based upon a broad acquaintance with that and allied trades is of value and is accepted as such. New cuts are shown to the advertising representative and his suggestions as to the best method of exploiting new goods are received with careful consideration. The broadened scope of the advertising solicitor, as exemplified by the formation of this club, has led the club in a recent action to admit to its membership, as associates, men connected with the editorial department, the engraving department, the subscription department and other departments that are in charge of men whose

education and experience suggest their usefulness to the club and the club's usefulness to them. No matter how well set an advertisement may be and no matter how handsome the cuts, it is the reading pages which at last hold the subscriber, and in recognition of this fact we are enrolling in our membership editors and editorial representatives of the papers, to the mutual profit of the club, and I hope to the editors themselves. The days when an advertiser could demand puffs in the news columns, regardless of their merit as news, are past with all live trade papers, and instead of puffs, it is the aim of the advertising solicitor to-day to secure admission in the columns of his paper, through the coöperation of his paper, of articles and items that will not only be valuable to the advertiser, but that will be of general news or editorial interest to



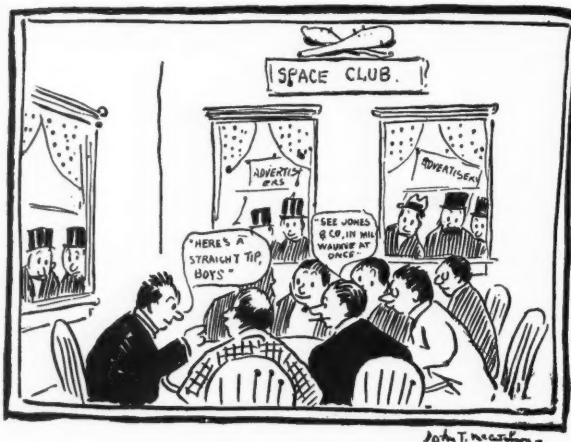
the readers of the paper. Soliciting is a profession. The soliciting of advertising is one of the most difficult professions, because we are selling what is sometimes known as blue sky, giving our customers immediately an intangible something known as space. Time was when this space was filled with a card that ran month after month, and perhaps year after year, stating simply the name, address and business of the advertiser. This method of advertising is becoming scarcer every day. When you rent a house and put your name on the front door and your number above it, is that all you show your friends, or do you take them into the parlor and show them its finish and furnishings; into the den and show them the curios that you have collected from all corners of the earth; into the dining-room and show them your dining-table, china-ware, bric-a-brac and sideboard, and thence into all the rooms of the house, explaining the efforts you have put forth to make them comfortable and beautiful. This is what we try to persuade our advertisers to do. They, of course, must use their name and their number, but we want them to go farther than that and show in one advertisement after another the various rooms of their business houses, the merits of each of their machines discussed in interesting detail, for it is only by this method that advertising can be made to pay actual tangible returns.

"The back of the program, which you will find at your plate, shows the membership of this club. We have now fifty members, and the membership is rapidly increasing. We aim to give dinners at intervals at which experts of recognized ability will address us on topics of mutual interest and value.



For to-night we have for the treat of the evening an illustrated lecture on a topic that is very intimately associated with every publication, in the person of John T. McCutcheon, of the *Chicago Tribune*, whom it is now my pleasure to introduce." [Applause.]

When Mr. McCutcheon was introduced he said: "I feel at home in this club for several reasons. In the first place I feel that I am one of you because my business for a good many years has been that of a space filler, and I have run up against the same limitations of space that you have, with a howl from the managing editor when an extra long cartoon of mine happened to come on a morning when the importance of other news made first-page space valuable. I also feel at home because members of The Space Club are newspaper men as I am one. I am often asked how I became an artist, or rather a cartoonist. I started to take the mechanical engineering course at Purdue University and thought I was going to be a mechanical engineer, but I soon found that mathematics and



I were on anything but friendly terms and my monthly averages ranged from 70 to 71. You can understand that that was a pretty dangerous position to be in, and so I decided to change my course to one where there was but little mathematics. There happened to be an art course that had but little required mathematics in it and I took that to escape mathematics. If the agricultural course had had still less mathematics, I would have taken that. [Laughter.] I never thought I had any taste for art and certainly had no desire to be an artist, as I always thought an artist was a fellow who lived in an attic and starved. You must not expect a finished oration from me, because that is not in my line, even though I was class orator once in college. That happened this way: It was the custom of the college to select two men from each course to be commencement orators, and I was selected from the art course because I was the only man in it, all the rest of the men being girls. As I did not pretend to be an artist and yet felt that I had to take some subject bearing on art, I took one in which I thought it was least likely that anybody in the audience could trip me up on, selecting as my subject, 'The Caricature in Art.' I began with Mr. Stonehatchet, who carved rude imaginings on the soft faces of the rock. Some of my friends are good enough to tell me that the art of the stone age is just about on the same par as my own cartoons and I feel flattered. Then I made a bluff at telling about Raphael and his justly famous cartoons, and from that I gradually got down to the comic weekly. Mother saved this oration—I didn't. I was down home a little while ago and she let me look at it. I found I used words then that have never been used since, except possibly by Grover Cleveland. It was very impressive. The selection of the art course and

the selection of the topic of 'Caricature' were both done by me on the basis of playing safe, and even then I never had any serious intention of becoming a newspaper artist.

"People often ask me 'where do you get your ideas, a fresh one for every morning? I should think you would run dry.' I explain to them something like this: First, I mystify them by giving a dissertation on the necessary qualifications of the caricaturist: that he must know art; that he must have humor; that he must be acquainted with the Bible, with history, with mythology; must keep track of politics and be acquainted with different forms of religions and must keep abreast with all other branches of human activity; that he must also have the news sense. Then I tell them frankly that I do not believe drawing has much to do with the success of the cartoon. Many people differ from me on this point, but it seems to me that it is the idea rather than the art that the people want in a cartoon. I occasionally draw pictures whose sole purpose is to amuse. The true cartoon is judged by its idea and this idea I bring out in the greatest simplicity and without any frills and do it in such a way that people will know it is a cartoon and not an attempt at art."

Mr. McCutcheon then illustrated the difference between the work of the artist and the cartoonist. He rapidly sketched a conventional picture of a suburbanite, loaded down with packages, running for a train, and, turning to the audience, said: "This is about as correctly as I can draw a subject of this kind in this hasty manner. I will now show you the difference between drawing and the cartoon." He then drew the same subject in cartoon form amid the laughter and shouts of the audience. His cartoon was much more forcible than the drawing, although it may have violated all canons and rules of physical proportion in drawing.

"A cardinal principle of journalism is not to offend, particularly not to offend advertisers. [Laughter.] There are times when news is of sufficient value to risk offending some subscribers, but it never pays to get gay with advertisers. [Laughter.] The cartoonist must not take liberties with any large class of people or any prominent race as, for instance, the farmer, the workingman, the German, the Irishman, the Jew or the Swede. If we want to pick out some race, we have to pick out Bulgarians or Fiji Islanders or some distant foreigners who do not take the paper. We have to avoid anything that is vulgar or horrifying. We try never to draw women except in a complimentary way. We avoid cartooning disasters or horrors, and if these subjects are treated at all, it is done in the most serious vein. It is a question how far we should go in caricaturing the president of the United States. Immediately following the assassination of President McKinley, there was a great outcry against a series of cartoons which were blamed by many people as having possibly contributed to inflaming the mind of the assassin. This had the effect of causing cartoonists everywhere to draw Mr. Roosevelt at first with the utmost dignity, always representing him in Prince Albert coat, noble brow and serious mien, but after a while the edge wore off and we took a middle ground, aiming, while we caricatured the President at the same time, not to do so in a manner that reflected on the dignity of his office nor the character of the man. Mr. Roosevelt has always taken great interest in cartoons, and his wife made a very large collection of cartoons of her husband during his vice-presidential campaign. Mark Hanna said that cartoons did him more good than anything else in his campaign. Grover Cleveland even seemed to have a kindly feeling for the cartoonist. Possibly I can best illustrate this by a personal experience. It was incumbent upon President McKinley to select an American representative at the coronation of the Czar and Cleveland's name had been suggested. I drew a picture showing Mr. Cleveland in a boat fishing, while on the shore was President McKinley beckoning him to be his ambassador to the coronation. I represented Cleveland as replying, 'Can't go; got a bite,' and sent the cartoon to Mr.



Cleveland. Shortly after I sent it to him I received a personal letter in which he thanked me for it, and said that the cartoon was correct, except that he had never been asked to go to St. Petersburg, and that the string of fish was altogether too small.

"In selecting political cartoons, it is necessary to select topics that are being generally talked about. For instance, during the recent campaign I made a cartoon representing Senator Hoar, of Massachusetts, as a benevolent, grandmotherly sort of old gentleman, who was trying to protect the Filipinos from wrong and injustice, and put a motto on the wall,

DO UNTO US AS YOU  
HAVE DONE TO CUBA.

At the same time there were brutal lynchings in the South and I had sketched out a cartoon in which the Filipino who had suffered by the 'water cure' was expressing thankfulness that they had not given him the 'fire cure' instead. This I rejected, because it conflicted with the general principle of avoiding anything horrible, and when I was at my wit's end I made up a cartoon that was appropriate of the school commencement season, showing a young man surrounded by cyclopedias preparing an oration on 'What Congress Should Do,' and another part of the same cartoon showing a girl making her preparations for commencement by being measured for new gowns. This cartoon, though lacking the force of the other two, was the better because it had the merit of offending no one. I look upon the cartoon as a pictorial breakfast food that makes people laugh and be cheerful in the morning. This thing of getting up ideas is hard, but it has to be gone about methodically. Fortunately, every day presents at least one big piece of news—a good first-page story—and this keeps us pretty well supplied with material for cartoons. For instance, the cartoon for to-morrow is drawn to-day, applying to the leading feature of news of to-day. If there is no feature that lends itself to a cartoon, then we simply have to 'dig.' One day we may have so many ideas that we hardly know which one to select, and the next day we have none at all. But there is no use in worrying, because we know there will be a cartoon in to-morrow morning's paper and we will get it out because we are under contract to do so. [Laughter.] The process of thought in getting out a cartoon, when we are in a tight place, is about as follows: First, we put down the date of the paper and look at it hard. [Laughter.] If it is the anniversary of some great happening of local or general interest, our problem is solved; if it is a holiday like Christmas, the Fourth of July or the first of January, the topic of the cartoon is obvious, but if it is none of these, we ask whether anything is happening at Washington. Then we ask what the President is doing. If he is doing nothing, there we have it. But we have had no such topic under the present administration. [Laughter and applause.] Fortunately, once a week some preacher or professor will say something startling and that helps us out. For instance, a Chicago University professor was credited with having said—whether he did say it or not—that Rockefeller was greater than Shakespeare. Of course this was meat for the cartoonist. Then a doctor came out and said that bathing was unhygienic, and, of course, that made a good cartoon subject. The weather is often a last resort, because we always have weather of some kind and there are enough different kinds in this climate to give the cartoonist a chance; but right here there is danger again. For instance, last March, after very severe weather, we had two or three warm days. I drew a cartoon one day for the following day's paper, representing Winter with his back broken, but while that cut was being made and printed the weather turned suddenly, and the people next morning looked at the spring-like cartoon and then out the window to see one of the worst blizzards of the year. I was charged so generally with bringing on the

cold weather by my cartoon, that I drew another, in which I sought to placate Winter. Then finally, on April 21, I thought that I was at last safe in showing Winter with back broken, but behold next morning, when people got the paper, the weather was about ten times as bad as it had been in March. One afternoon, when ideas were as scarce as hen's teeth and there was nothing doing in the weather line, I drew a group cartoon representing the happenings at a country church bazaar. Then I followed this up shortly afterward with another bringing in the same characters. These cartoons, drawn at a time of desperation at the eleventh hour, were the origin of the Bird Center cartoons. They caught immediately, and I discovered that I had sounded a popular chord. As another illustration of the fact that one may do by accident something that wins greater popular favor than a cartoon carefully studied out, I was drawing a cartoon one day and there was a vacant space that I had to fill up to make the proportions right. I might have put in a stump or a tuft of grass or a stone or any idle thing, only I put in a dog. It happened on the following morning that the same hole was present and I sketched in another dog that bore a family resemblance to the one of the previous day. Right away people began writing in letters asking, 'What do you mean by the dog?' From this I saw that it was attracting attention, and I worked in the dog again and again. First the



letters came in by hundreds and then by thousands, importuning the editors to explain what McCutcheon meant by the dog. Some of the letters were in a serious vein, and some correspondents expressed the opinion that the dog was to represent the foreign powers. [Laughter.] People had ignored carefully studied cartoons in which I had employed great earnestness of thought and had been captivated by the dog. In fact, my sole claim to fame was due to that accidental foolish little dog. Everywhere I went, people would say, when they learned my name: 'Oh, are you the fellow who drew the dog?' Finally things became so serious that, to escape the dog, I decided to go away. One day, way out in the Philippines, I ran across an American soldier, and as

it was hot, I sat down with him in the shade under a tree; he offered me a drink from his canteen, we entered into conversation and finally we exchanged names and he said, 'Why, are you the fellow who drew the dog?' I found I could not escape the dog in the Philippines, so I went to South Africa, where I got in with a brigade of Irish-Americans, who were fighting with Kruger, and, would you suppose it, almost identically the same experience of the Philippines was repeated, and I was at once given the freedom of the camp, because I was the fellow who had drawn the dog.

"Of course the dog played out after a while and I cast about to find something else that would be of popular favor and would offend no one. After studying the thing over I concluded that a little boy, next to a dog, was about as interesting an animal as I knew of. So I drew one cartoon of a country boy, and this seemed to have such elements of popularity that I followed it up with others, making a country series, showing the country boy in fall, summer, spring and winter."

Here Mr. McCutcheon drew a portrait of a country boy and followed it with a group of country girls and with a baby caricature. These were done with lightning rapidity, and were so comical that the audience broke out in fresh roars at every stroke of his crayon. Mr. McCutcheon also drew a typical caricature of the club woman, then one of Grover Cleveland, followed by drawings showing that it is only necessary to make a few lines to show dominant peculiarities of public characters to have the cartoon recognized even though it is in no sense a portrait. For instance, he drew a pair of eye-glasses, a nose and teeth to symbolize President Roosevelt; a plug hat and a fringe of whiskers to represent Kruger, the features not being drawn in at all. Other cartoons were drawn to represent such typical subjects as the capitalist, the boodle alderman and the domestic man. Mr. McCutcheon narrated another personal experience to illustrate the importance of time in connection with cartoons. He had gone to Geneva Lake for Saturday, Sunday and Monday rest and had prepared cartoons for Saturday and Sunday mornings, leaving them at the office before he left. The cartoon for Monday he completed at Geneva and mailed it with a special delivery stamp at the Geneva Lake postoffice. Sunday night he received a telephone message to the effect that the cartoon had not been received in Chicago, and, after much telephoning and labor, it was found in the local postoffice, resting just where he had placed it the day before. The *Tribune*, by quick work, had a special train made up at Geneva Lake, which left there at 11:24 and reached Chicago at 12:26, was met at the station by a *Tribune* man in a cab, who rushed the cartoon to the office, where it was examined by the managing editor, was photographed, etched and mounted, stereotyped and on the press by 1:30 in the morning. He also narrated his experience of having provided cartoons for the *Tribune* during about two months last summer in which he took a trip to Japan. The public was much mystified at seeing illustrations, evidently made in Japan, signed by McCutcheon, and on the front page cartoons with the same signature. His method of studying out subjects enough for supplying the paper during his absence was extremely interesting, but it is too long to reproduce here. It may briefly be said that he took the various State days and feature days of the World's Fair for a part of his series, the official notification of election of both Presidents, so that either one could be selected, the opening of the oyster season the first of September, the quadrennial prediction of election of Grosvenor, who always claims the whole of the United States for the Republican party except Texas, and, to use McCutcheon's words, "made a vile stab at a cartoon celebrating the arrival of a son and heir to the Czar. I didn't play safe on this, but made up my mind that I would draw the boy and let the Czar do the rest."

## CONVENTION OF THE INTERNATIONAL TYPOGRAPHICAL UNION.

SPACE at this time does not admit of an extended report of the fifty-first convention of the International Typographical Union, at Toronto, Ontario, held from August 14 to 19. There were in attendance, delegates and visitors, about twenty-five hundred. Dominating all other measures in the convention, the Smith case, the Philadelphia situation and the eight-hour proposition occupied the chief attention and time of the delegates. Next month we hope to present a detailed account of the convention, but as the eight-hour discussion is chiefly on the mind of the trade at present, attention is confined to that subject at this time.

On the second day of the convention the presence of Mr. George H. Ellis, president of the United Typothetae of America, Mr. John Macintyre, secretary, and Mr. William Greene, chairman of the executive committee, was announced, and they were introduced to the delegates by the chair amid applause. Mr. Ellis said:

MR. PRESIDENT AND GENTLEMEN,—I wish to thank your Executive Council for the invitation to speak to you this morning on behalf of the United Typothetae of America, to present as best I may the employer's side of the eight-hour question.

Before doing so I wish to say a personal word. In the last number of the *Typographical Journal* is a report of a meeting of employing printers, held a short time since in Milwaukee, at which I am credited with the following:

"Mr. Ellis said it was a crime and against the Constitution to make a contract with organized labor. It was detrimental to the willing non-union workers, and tended to deprive them of making a living. That he hoped they would never be under obligation to sign any agreement in the future."

This is absolutely and unequivocally false, and such meaning could not be twisted out of anything that I said. To those of you who know me, I hardly need to say that I not only said no such thing, but that I hold no such views.

I wish also to correct another misstatement. It has been repeatedly stated in print and in various public meetings that the officers of the United Typothetae of America have refused to confer with your officers on the eight-hour question. This is not true. The officers of the United Typothetae of America have not received directly or indirectly any request for a conference until within the last week, since the meeting of the United Typothetae of America in St. Louis in June of last year. At that time a conference was held and the result of the discussion in our convention, as embodied in its preamble and resolutions, was reported to your committee. It is true that the stand taken by the United Typothetae of America in these resolutions was so decided as to lead your President to remark that he supposed there was no use in further conference, but I think those resolutions have not been fully understood, and I would like to read them here.

"WHEREAS, The International Typographical Union has asked the United Typothetae of America to declare its position upon the proposed eight-hour day, and

"WHEREAS, Under existing conditions any attempt to reduce the hours of labor in the printing trade would be disastrous to the employer and employee alike, be it

"Resolved, That the United Typothetae of America declares that it is opposed to any reduction of the fifty-four-hour week, and be it further

"Resolved, That the United Typothetae of America will resist any attempt on the part of the International Typographical Union to reduce the present hours of labor."

That the Typothetae is not opposed to conferences is, I think, fully proved by the action of the local Typothetae of Chicago, St. Louis, Indianapolis and Detroit, who themselves proposed the so-called Detroit conference at which, besides the local committee, your Executive Council and the committee of the United Typothetae of America were present.

As President of the United Typothetae of America, it has been my duty with other members of the Executive Committee to attend the meetings of employing printers held to consider this question during the past few months in different parts of the country; not, as has been frequently stated, to stir up opposition to the ultimatum of the International Typographical Union, but to learn the sentiment of the employing printers on this question and, of course, to assist in organizing such opposition if it existed; and almost without exception we found the conviction expressed that it would be ruinous to undertake to put the printing offices on eight-hour basis in the immediate future.

This is not guess-work on the part of the employers, for they had an experience with the reduction from ten hours to nine. This reduction, as many of you will remember, was advocated by members of the Boston Typothetae, to which I happened to belong, for several years before it







was brought about by the Syracuse conference; and yet to-day, not only is every member of the Boston Typothetae opposed to this further reduction of hours, but every man will stand out against it; and while they now have no less sympathy with their employees and would be glad to meet their wishes if possible, they are convinced through experience that the reduction is not so simple a matter as appears on the surface; that its effects are far reaching.

The theory that about as much would be accomplished in nine hours as in ten was a delusion. Not only is no more work done per hour, but the better work which it was prophesied would result has not been forthcoming, while the reduction was not merely one hour in ten, but the actual working time on a ten-hour basis being not more than nine and one-half hours on the average, with the shorter day the whole hour comes off the working time.

The claim that the introduction of machinery into the composing-room makes the shorter day possible is fallacious. Not only is it impossible to do a large part of the work coming to the general office to-day on machines, but even on such work as can be done on them it must be remembered that the work of operatives on machines is but a part of the necessary cost of the completed composition; proofreading, make-up and general expenses are not reduced by them, while every department of the business will be affected.

The claim that the nine-hour day is excessive on sanitary grounds is hardly worthy of consideration; the physical condition of our employees is sufficient answer to that.

The decrease in hours and increase in wages since 1898 amount on the average to at least an increase of 33 1/4 per cent in wages per hour and the increased cost of a further reduction to eight hours will result in an additional increased labor cost of from 18 to 25 per cent, depending upon conditions and locality. For it should be remembered that this reduction must be followed either by increasing the size and cost of plant with attendant increase in rents, etc., or the work must be done on overtime and at overtime prices—elements too often overlooked in the computation.

The building trades, so often cited as on eight hours, form no basis for comparison, as the invested capital per employee is but a small percentage of that in the printing business and their work must be done on the premises while much printing can be done anywhere; and such an increase in cost as is contemplated, which must inevitably be borne by the customer, will result in driving no inconsiderable amount of work out of the country. (This is no idle dream, it is a cold fact as stated by reputable publishers in the city of New York).

The increase in cost will inevitably result in a reduction of the total amount of work to be done, for the large purchasers of printing are counting the cost as never before and competition is not alone between men, but between methods as well, and any considerable increase in cost will change the current which has been for some years so largely in the direction of catalogue work and other printing into other channels.

Comparison is sometimes made between the working hours in newspaper and in book and job offices. I do not need in this assembly to call attention to the difference in conditions. In the newspaper offices the demand is for the greatest possible output in the shortest possible time and the nervous strain to which a newspaper man is subjected when compared to that of the book and job man is, I believe, even now disproportionate to the difference in working time. Then the work must be done, not only in a specified time, but in a specified place and is not in any sense a subject of competition.

Gentlemen, if you carry out your program and insist on eight hours or a strike next January, sorry as we shall all be (and we shall be sorry, as we always are at any differences between employers and employees) there is no alternative for us; we must meet you in a fight which will mean much to both of us, but in which we are fighting with our all at stake, and we must fight to win.

This is not a matter of principle, but a practical question of dollars and cents. In our convention, in the many meetings of employing printers throughout the country, and during the year in constant interviews and correspondence with the employing printers of the country, I find there is an almost unanimous feeling that it is impossible for them to increase the price of their product to their customers; and under these circumstances it means, should they accept the eight-hour day, certain ruin.

By your demand you are presenting to the employing printers of the country the two horns of a dilemma: either to accept the eight-hour day and face certain ruin, or to fight your demand to the very limit of their resources. I recognize that both your officers and many of your rank and file honestly differ with the belief of the employing printers that the eight-hour day would bring to them ruin. Yet you must accept their honesty of mind in believing the contrary and give due weight to their experience in the conduct of their business.

The situation then narrows itself down to the following: If you insist upon the eight-hour day, the printers of America must fight you. We have no idea that in every place we will be successful, but we are confident that in the majority of cases we will win and that the present relationship between your Union and the United Typothetae of America will be broken up—a relationship which has been to the benefit of both parties—and that, from now on, throughout this country most of the

large book and job offices will operate in disregard of your organization, if not in hostile opposition to it.

The insistence on the eight-hour day on January 1, 1906, will result in a disastrous warfare; and the object of my presence here to-day is to assure you, gentlemen, in spite of the many reports to the contrary, that the employing printers of the United States are sincere in their opposition to this movement and will resist it to the last ditch.

One thing more: It has been stated that if there is a strike, we, the employers, will be held responsible. We deny this responsibility. Employing printers as a class were never more anxious for cooperation with their employees than now. Never did they realize more fully that their interests are largely identical, that prosperity for one means prosperity for both—look back over the past few years and see how fairly your demands have been met—but when their business sense and experience tell them that you are asking what can not be granted, they must refuse at any cost.

I sincerely hope that your more mature judgment will rescind a resolution, which if acceded to by your employers will mean ruin to many of them and no financial advantage to yourselves.

Mr. Greene said he had nothing to add to President Ellis' address, he assuming the position of the fifth wheel.

The gentlemen then retired amid great applause.

President Lynch announced that if there was no objection the address of President Ellis would be made a part of the records and referred to the eight-hour committee. There being no objections it was so ordered.

The committee on the eight-hour day subsequently rendered a long and exhaustive report concluding with the following:

Your committee, after thoroughly considering all of the facts recited in this report, after carefully scrutinizing all of the documents issued in connection with the eight-hour campaign, after interviewing the International officers and delegates to this convention, after in every way familiarizing itself with the vast subject submitted to it for consideration, finds not a single flaw in the methods and policy that have thus far been pursued by the International Eight-hour Committee, and we recommend that the continuance of the campaign and the further steps that are to be taken in order to secure the shorter work-day be again committed to the International Committee, with assurances of the full confidence of the delegates to the fifty-first session of the International Typographical Union.

We recommend the adoption of this report in lieu of all propositions submitted to this committee.

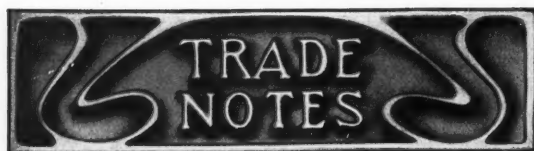
Concluding the report, your committee desires to reiterate the declaration of the International President that

We do not want the eight-hour day by reason of charity or philanthropy. We do not want it in order that our physical or mental well-being may be improved. We refuse to abandon our eight-hour demand because we may under present conditions be more fortunately situated than other artisans. We want the eight-hour work-day because we are convinced that it suffices for the work there is to do, the work that is to be done, the demand of society for the product of the press. We purpose to sell to the employer eight hours out of twenty-four, and we will do as we please with the remaining sixteen.

THE Japanese government forbids the construction and equipment of new plants when the material for these purposes is purchased abroad. This has a very damaging effect upon many importing houses. A paper factory wished to enlarge its plant, and an American agent secured the contract for the necessary equipment. The machinery arrived, but could not be installed and had to be sent back to the United States. The Tokyo Electrical Company, however, is seeking to evade the law by securing a loan of 6,000,000 yen in America and paying for its equipment in foreign gold. This is not in conflict with the spirit of the law, which only intends to prevent the export of gold from Japan.

In the printing shops of Eyre & Spottiswoode, who do the King of England's printing, there are 209 employees who have worked there twenty years and over, 131 over thirty years, 57 over forty-six years, 22 over fifty years, and one compositor who has worked at the same case for fifty-nine years. Many have been discharged with pensions after long service.

THE New York branch of the United Printing Machinery Company has moved into its new premises, Nos. 12 and 14 Spruce street. Charles S. Mills is manager in New York.



THE plant of S. J. Bixler & Co., well-known finishers of show cards, labels and other printed and lithographed work, 63 South Canal street, Chicago, was destroyed by fire July 24.

O. W. BRADLEY, paper dealer, 420 North Third street, St. Louis, has leased for a term of years the six-story building located at 420 North Third street (nearly opposite his present location) and will occupy same on or about July 25.

INCREASING business has compelled Charles Hellmuth, manufacturing agent for Kast & Ehinger, makers of fine printing inks, to add the premises at 355 Clark street, Chicago, to his extensive plant, thus increasing his floor space fifty per cent. The new address is 355-359 Clark street.

MR. R. C. MALLETTE, whose contributions to THE INLAND PRINTER are well known to our readers, has entered the law and formed a partnership under the name of Spafford & Mallette, attorneys and counselors at law, Bridgeport, Connecticut. Mr. Mallette will still retain stock and a voice in the management of the Jackson Print Shop at Waterbury, Connecticut.

DAN C. SHELLEY, former Chicago representative of the Wood & Nathan Company, selling agents of the Monotype machine, resigned on July 1, and after taking a short rest has joined the selling force of the Chicago branch of the American Type Founders Company. Mr. Shelley will work in Chicago, where he has a large acquaintance in the printing trade.

THE enterprise of railroad advertising is well exploited by Mr. John Sebastian, passenger traffic manager of the Rock Island System, in a very attractive folder, entitled "Chicago As a Summer Resort." Beautifully rendered photographs printed in art brown on tinted stock show the varied diversions offered by Chicago, its inviting parks and lake shore resting places, together with fine views of the attractive residential and business sections of the city. It is an excellent compilation and an admirable production from a printer's view.

THE Mittineague Paper Company, Mittineague, Massachusetts, has divided the United States into three divisions, which it denominates the "East," "West" and "Far West," and has established uniform prices on its "Strathmore Quality" bond papers in each division. The announcement is made in an ingenious portfolio containing sample sheets and prices of these papers, and a map by which the customer can tell at a glance which of the three divisions he is in, and consequently the price he will have to pay. The cover of the portfolio is made to serve as the envelope for mailing it.

AN interesting printers' exhibition was held in the show-rooms of the Charles Beck Paper Company Limited, 609 Chestnut street, Philadelphia, during the first week in August, and was a decided success. Everything in the way of labor-saving appliances was on view and afforded a good deal of interest to the visitors who called. Machinery in full operation was one of the features. The special attraction of the exhibition was a complete line of wood goods. This line included cabinets, stands, imposing stone frames, etc. Paper cutters of several makes, mitring machines, rule cutters, and, in fact, everything requisite for the composing-room and press-room were in evidence. Altogether the exhibition was a great success, and all who took advantage of visiting it were amply repaid by the display. Encouraged by the success, the Charles Beck Paper Company Limited intends having an exhibition of this nature at frequent intervals, the dates to be announced later.

## GOVERNMENT PRINTING PLANT AT PORTO RICO.

Porto Rico is the second of Uncle Sam's new possessions to get a Government printing-plant. The first was installed in the Philippine Islands some four years ago and has filled an important mission in Americanizing the natives of those islands, to say nothing of developing and facilitating the business of the Government there.

Unlike the Philippines, which received their printing-plant all at one time, Porto Rico started years ago in a small way to do such Government work as could be turned out with its very limited facilities. The demand for printing and binding has steadily grown and the little print-shop originally occupying a corner in the Postoffice building has been added to from time to time and has increased in importance until now the Hon. Regis H. Post, Secretary of Porto Rico, has recognized the need of an up-to-date plant of sufficient size to properly meet present requirements at least, and instructed Mr. Thomas Green, Public Printer of Porto Rico, to proceed to the United States and purchase type, supplies and machinery necessary to equip a printing and binding factory at San Juan for turning out the Government's printed matter.

Mr. Green arrived in New York in June, and after inspecting machinery, furniture, type and supplies of various manufactures, awarded the contract for the entire plant to the Keystone Type Foundry, of Philadelphia, New York and Detroit. He returned to San Juan the latter part of July, accompanied by mechanical experts who will assist him in installing the new machinery, and in the early fall the islanders will see for the first time a modern printing and binding plant in full operation, and the Government will realize the convenience and benefit of its new departure there.

## THE INLAND PRINTER A GOLD-MARKER.

Rowell's American Newspaper Directory explains these gold marks as follows:



(●●) Advertisers value this paper more for the class and quality of its circulation than for the mere number of copies printed. Among the old chemists gold was symbolically represented by the sign ●.—*Webster's Dictionary.*

THE INLAND PRINTER is one of only one hundred and eleven papers which Rowell's American Newspaper Directory for 1905 accords the gold marks, and the *only paper in the printing trades which has this distinction.* This testifies to the *quality* of its circulation. The *quantity* of its circulation is greater than all the printing-trade journals published in this country combined. For complete and result-bringing advertising, use THE INLAND PRINTER.

## THE PRINTING ART FOR SEPTEMBER.

A number of very attractive features appear in *The Printing Art* for September. Mention of these will be found in the advertisement shown in this number of THE INLAND PRINTER (page 949). The publishers announce change in price of the magazine to \$3 per year; 30 cents per copy. The University Press, Cambridge, Massachusetts, the printers of the publication, state that the high character of the magazine will be fully maintained. Mr. E. H. Wunderle, 115 Dearborn street, is the Chicago agent, and orders in the West can be filled through him.



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

For some time the firm, Charles Hellmuth, of New York and Chicago, has had on the market two articles, Solvine and Solvine H, for removing hard ink from forms, rollers, fountains, or any other part of the press where for some reason or other, it has dried. The "H" acts more quickly, but should not be used on composition rollers. Every printer knows what it is to clean out type or half-tones when the ink has dried hard. With Solvine it is done better and quicker than with anything else known, and without the slightest injury to press, rollers, plates or type. Samples with prices may be had for the asking.

#### A FOUNTAIN LOCK FOR PRINTING-PRESSES.

The Nathan Automatic Fountain Lock, manufactured by the Henry Nathan Company, of Indianapolis, Indiana, is especially designed for use on Colt's Armory and Gally Universal presses. It is so arranged that when for any reason the form rollers are tripped while the press is in motion, it automatically locks the ink fountain, thus stopping the flow of ink to the ink cylinder and form rollers and absolutely preventing an overcharge of ink to the form when the rollers are again set in motion.

By stopping the flow of ink, the fountain lock will accomplish the following results: It produces an absolutely uniform color throughout the longest run; it will reduce the possibility of an offset to the minimum; it will prevent the filling up of half-tones and small type; it will save from five to ten per cent in ink; it will prevent the pulling off of surface on coated papers; it will save time and labor, thereby increasing the output of a press from ten to fifteen per cent.

#### AN UP-TO-DATE PRINTING PRESS FACTORY.

One of the best equipped manufacturing plants is that of Chandler & Price, at Cleveland, Ohio, and any one interested in printing who visits it will find the time well spent. No factory, in any industry, has a finer collection of automatic machinery, so necessary for accurate and expeditious production.

During the past month the sale of Gordon presses alone reached the astonishing total of two hundred and fifty, besides proof-presses, paper-cutters, composing-sticks, lead and rule cutters, etc., and the sales of Gordon presses for the present year will total twenty-five hundred. There are more than twenty-three thousand Chandler & Price Gordons now in use. Such a record has encouraged this enterprising company to install some of the most expensive automatic machinery, which makes the innumerable parts far more accurately and rapidly than the best artisans could produce them in the usual way. Yet, so great is the demand for Chandler & Price products that this exceptionally well-equipped plant, employing hundreds of experts, each of whom is a specialist at his peculiar work, is always behind and rushed to the limit. Hundreds of completed presses are always to be seen running for the final test before shipment, and hundreds more nearly completed, looking very much like the ranks of a regiment, so imposing is the display.

An ample supply of parts, automatically and therefore

accurately made, is always on hand, so that a breakdown of his Chandler & Price Gordon in a rush has no terrors for the busy printer, for any part can be shipped immediately on receipt of order for same. The tracks of the Pennsylvania Railroad run right into the center of the plant and cars are always waiting, under the Chandler & Price roof, to be loaded. When THE INLAND PRINTER's representative was shown through the plant recently, two cars were being loaded with Chandler & Price Gordons for export, one carload for India and another for Panama. Frequently special trains, loaded entirely with Chandler & Price products are sent out. This company's foreign business is growing very rapidly and Chandler & Price Gordons are to be found in every land, in the vanguard of the march of enlightenment. It is doubtful whether any other American product in the printing industry—great as is the enterprise of America's manufactures—is to be found in so many distant localities as the Chandler & Price Gordon.

#### RUXTON'S REMOVAL.

Philip Ruxton, Incorporated, have removed their Chicago offices to 158 East Harrison street, corner Sherman. The offices and workrooms occupy one entire floor of the Patten building, which gives them the largest and finest salesrooms in the West. They claim that they can now ship any sized order the day it is received.

#### ARE YOU GOING EAST OR WEST?

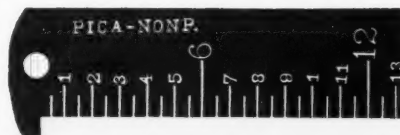
If so, you can save money by traveling on Detroit & Buffalo Steamboat Company's new steamers between Detroit and Buffalo. The service is the best on fresh water. Send two cents for folder, map, etc. Address A. A. Schantz, G. P. T. Mgr., Detroit, Michigan.

#### SUIT OVER LINOTYPES.

Smith, Markey, Montgomery & Skinner have taken action to recover \$500,000 from the Mergenthaler Linotype Company, on behalf of The Toronto Type Foundry Company, for alleged infringement of patents. The latter company claims that a patent for the United States on a Linotype machine, known as "Style B Linotype," which rightfully belonged to it, has been wrongfully acquired by the Mergenthaler Company, and they seek to prevent it from manufacturing these machines or selling them in the United States. An order of the court was issued to-day calling upon the Mergenthaler Company to appear and answer accusations upon being summoned.

#### STANDARD BRASS TYPE GAUGES.

To meet the demand of printers for serviceable type measures, combining accuracy, durability and usefulness in a high degree, the Standard Rule Company, 186 East Thirty-first street, Chicago, Illinois, whose advertisement appears at the bottom of the classified pages, is placing on the market, through representative printers' supply dealers, an excellent line of Standard brass type gauges.



These gauges are time and labor savers and should be of inestimable value to printers, whether they are job, newspaper or machine men.

It is quite patent that the hook on the end of these gauges is a decided advantage and adds greatly to their utility as a type-line measure.



## WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

## BOOKS.

**COST OF PRINTING**, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6 3/4 by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

**DRAWING FOR PRINTERS**, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, editor of the *Art Student*, and director of the Chautauqua Society of Fine Arts; 240 pages, cloth, \$2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

**ELECTROTYPING**, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor of "Electrotyping and Stereotyping Department" of THE INLAND PRINTER; 150 pages, cloth, \$1.50 postpaid. THE INLAND PRINTER COMPANY.

**HINTS ON IMPOSITION**, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "Making" the margins; 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, \$1. THE INLAND PRINTER COMPANY, Chicago.

**PHOTOENGRAVING**, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapters on dry-plate development and half-tone colorwork; no pains have been spared to make the work of utility, and all generalizing has been avoided; no theories have been advanced; profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs; blue silk cloth, gold embossed, revised edition, \$2. THE INLAND PRINTER COMPANY, Chicago.

**PRACTICAL FACTS FOR PRINTERS**, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

**PRACTICAL GUIDE TO EMBOSSEING**, written by P. J. Lawlor, and published under the name "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder-press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY, Chicago.

**PRESSWORK**, a manual of practice for printing pressmen and press-room apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

**THE RUBAIYAT OF MIRZA MEM'N**, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-tooled; size of book, 7 3/4 by 9 3/4; art vellum cloth, combination white and purple or full purple, \$1.50; edition de luxe, red or brown India ooze leather, \$4; pocket edition, 3 by 5 3/4, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

**VEST-POCKET MANUAL OF PRINTING**, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

## BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

**FOR SALE**—A one-half interest in one of the oldest established and best paying weekly newspaper and job-printing offices in central Illinois, in flourishing county seat in rich agricultural district, 60 miles from St. Louis; splendid opportunity; will sell or trade for real estate. S 555.

**FOR SALE**—An old-established newspaper, located in Central Michigan city of nearly 6,000, good railroads, and one of best cities and counties in State; good property and good business; office and real estate, including building and lot, offered at fair valuation for personal reasons. S 573.

**FOR SALE**—First-class engraving plant, thoroughly equipped with modern machinery and appliances for process and wood engraving; located in city of 50,000; large publishing center and excellent field for further development of business; plant has excellent trade and is making money; ill health of proprietor sole reason for selling; will stand closest investigation; only parties meaning business need apply. S 32.

**FOR SALE**—Good job-printing office and bindery in large Southern city, doing a profitable business; plant almost new; best reasons for selling; part cash, balance easy. S 556.

**FOR SALE**—Job-printing business, Los Angeles, Cal., 4 presses, 14 by 22 Universal, 13 by 19 Universal Style No. 3 Combination C—all attachments for hot embossing; 10 by 15 C. & P. Gordon, 8 by 12 Challenge Gordon; splendid opening for printer able to make designs for engravings—office originally fitted for that class of work; large assortment display type, stock and designed cuts; everything that makes complete printing plant; doing good business. S 554.

**FOR SALE**—PRINTING-OFFICE LOCATED IN OHIO TOWN OF 100,000; 4 CYLINDERS AND JOBBERS; EQUIPPED FOR SIGN AND SPECIAL WORK; SELL CHEAP; GOOD BUSINESS AND GOOD REASONS FOR SELLING. D. M. KIRKBRIDE, COOPER HOUSE, DAYTON, OHIO.

**FOR SALE**—Whole or half interest in fine equipped job-printing office, with established business, in Kalamazoo; to terminate disagreeable partnership; price \$3,000; must be sold at once. S 380.

**FOR SALE**—\$1,000 cash buys controlling interest in \$5,000 stock company in manufacturing city of 65,000, finely located; low expense; write for full particulars. S 530.

**GREAT BARGAIN**—Printing plant for sale; 2 cylinder presses, 2 job presses, cutter, body, display and job type, etc.; suitable for daily or weekly, with job office; excellent condition. E. A. HEMPSTEAD, Meadville, Pa.

**I HAVE FOR SALE** 3 good newspaper plants in Central Illinois; they are ranging in price from \$750 to \$3,500; all of them are worth prices being asked; for complete information, address C. A. BURKS, Business Propositions, Decatur, Ill.

**IF TAKEN IMMEDIATELY**, \$1,750 cash buys Illinois Republican county seat weekly, netting owner \$90 per month. S 281.

**MACHINIST-OPERATOR**, with references and experience and \$1,200, can secure permanent position with corporation having daily paper and job department in best business center in the West; need interest in composing-room; write with references. BOX 517, Minneapolis, Minn.

**OWNER OF SMALL** printing plant in Boston, Mass., having other business interests, will take as partner young man willing to take hold as working foreman and manager; exceptional opening for competent man with business ability. S 567.

**PRINTING AND PUBLISHING BUSINESS** in Chicago down-town district; thoroughly modern equipment, well stocked composing-room, 3 cylinders, 4 jobbers, complete bindery; will sacrifice for immediate sale; money-maker for practical printer. S 283.

**UP-TO-DATE JOB OFFICE** in university town of 4,000 in Indiana, doing large line of university, society and commercial work; only exclusive job office in city; exceptional opportunity. S 183.

**WANTED**—A man with \$5,000 to \$10,000, capable of managing a fair-sized printing plant; or one with a like investment, who can hustle business for same. S 26.

**\$600 BUYS** \$2,000 printing and rubber stamp establishment, gasoline power; money made with this material. A. H. CORRELL, Bloomsburg, Pa.

## Publishing.

**BECOME YOUR OWN CUSTOMER**—Publish profitable periodical; make larger profits; request booklet "Specialized Journalism." EMERSON P. HARRIS, 253 Broadway, New York, N. Y.

# Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete bindery outfits.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N. Y.

## SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E—To stand on bench. Dry grinding only. 26-in. \$50, 32-in. \$55, 38-in. \$60.  
Style A—With iron stand. Wet or dry grinding. 26-in. \$75, 32-in. \$85, 38-in. \$90, 44-in. \$100, 54-in. \$115, 60-in. \$150. With water attachment, \$10 extra.  
Style C—Extra heavy. Wet and dry grinding. 54-in. \$185, 60-in. \$185, 75-in. \$205, 90-in. \$225.



## FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

**BARGAINS**—36 power cutter, lever cutters, presses, type, fine line new presses, type and supplies; large discounts. ALEX McKIL-LIPS, Harrisburg, Pa.

**BOOKBINDERS' MACHINERY—SECONDHAND**—One paging and numbering machine, nearly new, foot and power; one 30-inch Champion paper-cutter, hand and power; one 25-inch Advance paper-cutter; one 28-inch Rosback perforator; one Seybold lever bench stamper; one No. 2 New Jersey wire stitcher, 1/2-inch capacity; one Hickok ruling machine, 36-inch; one Brehmer power paring machine; one Tennis pamphlet-sewing machine; one steam glue heater, 5 holes; one Marshall 30-inch board shears. GANE BROS. & CO., 213 Locust st., St. Louis, Mo.

**FOR SALE**—Electrotyping plant; fine condition; bargain prices. THE MORGANS & WILCOX MFG. CO., Middletown, N. Y.

**FOR SALE**—Fine bargains in cylinder presses: 43 by 56 Century Campbell, practically new in every respect; 38 by 55 Cottrell, front delivery, 4 rollers, table, very modern; 43 by 60 Campbell, 2-revolution, 4 rollers, front delivery, all rebuilt; 37 by 52 Campbell, 2-revolution, front delivery, 4 rollers, thoroughly rebuilt; 43 by 56 Campbell, 2-revolution, front, printed side up, 4 rollers, fine; 33 by 48 Cranston drum, air, tapeless, 6 quarto, good as new; 33 by 46 Cottrell drum, air, tapeless, 6 quarto, ready to ship; 28 by 32 Campbell oscillator, front delivery, table, 4 rollers, first-class; many other sizes and makes always in stock. BRONSON'S, 54 N. Clinton st., 4 doors north of W. Lake, Chicago.

**FOR SALE**—On account of change in power equipment, 4 Sprague, Linotype, direct-connected motors, quarter horse-power, 220 voltage, 1.1 amperes, 650 speed, direct current; also one of 110 voltage and 2.2 amperes; good condition. THE VAIL COMPANY, Coshocton, Ohio.

**FOR SALE**—Sprague Electric Company "Lundell" motor for attachment to Mergenthaler Linotype machine, wound for 110 volts, direct current; will sell at bargain for reason that Denver circuit is 220 volts. MINING RECORD, Box 1722, Denver, Colo.

**HARRIS** card and envelope press, style E 1; good condition; bargain. S 445.

**ONE PAIR** Twin Ideal grooved blocks, sizes 22 3/4 by 33 and 23 3/4 by 33; bargain. S 322.

**PRINTING PRESSES FOR SALE**—Secondhand 43 by 56 Cottrell, 2-revolution; 44 by 60 Potter, 2-revolution; 43 by 56 Campbell, 2-revolution, and several drum cylinder and pony presses at very low prices. CHASE, 1417 Commonwealth bldg., Philadelphia, Pa.

**SIMPLEX** typesetting machine, with about 500 lbs. of type and brass leads; in excellent condition. S 446.

**3/8-INCH UNIVERSAL** and 1/2-inch Thompson wire stitchers, \$100 each; other machinery cheap. C. A. NICHOLS, Jr., Chili, N. Y.

## HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

## Artists.

**WANTED AT ONCE**—A first-class artist, thoroughly capable on up-to-date figurework, designing and lettering; one having had experience in art department of photoengraving house preferred. Address, with full particulars, No. 1229 Race st., Philadelphia.

## Bindery.

**WANTED**—Bindery foreman capable of managing 20 people, and finishing; good position; union. S 532.

**WANTED**—Experienced man to run Dexter folders and feeders. S 548.

**WANTED**—Two rulers and forwarders, or combination; Southern city of 75,000; the best of wages, model office; unless you want a permanent position don't write. S 524.

**WANTED**—Young man with experience in ruling and bookbinding work; first-class opportunity to complete trade in all branches. Address, stating experience and wages expected, HEADLIGHT BINDERY, Pittsburg, Kan.

## Composing Room.

**AN EXCEPTIONALLY GOOD SITUATION** is open for a compositor who can design and compose artistic displaywork; best equipped office in country, conditions ideal, situated in Middle West; wages, \$19 upward, according to ability; splendid chance for advancement; 54 hours a week; applicant must be non-union and submit specimens, which will be returned if desired; just the place for an ambitious, well-informed young man. S 550.

**WANTED AT ONCE**—Two competent up-to-date job compositors for permanent positions; apply at once, stating experience and wages. THE STOVEL COMPANY, Printers, Lithographers and Publishers, Winnipeg, Can.

**WANTED**—Two first-class job compositors capable of handling general class of commercial work; good wages for good men; Southern city of 75,000; scale, \$20; permanent. S 522.

## Engravers.

**MAP ENGRAVERS**—We want several map engravers; send sample of work with applications; good city, favorable shop conditions. IOWA PUBLISHING CO., Davenport, Iowa.

## Operators and Machinists.

**LINOTYPE OPERATORS**—If you are out of a situation or seeking to better yourself, you can learn something to your advantage by dropping me a postal card at earliest convenience. J. C. HILTON, Box 1218, Bloomington, Ill.

## Pressroom.

**WANTED**—By 7-day morning paper, combination pressman and stereotypier; union man preferred; operate Goss perfecting press; Southern State; we also want mailing clerk to operate Dick mailer. Address, with references, S 531.

**WANTED**—Cylinder pressman for first-class, thoroughly model printing house; one capable of handling medium and high-class work; good wages to good man. S 523.

## Miscellaneous.

**INK SALESMEN**—With an established trade. S 536.

**WANTED**—Capable, energetic office man 25 to 35 years of age, who is thoroughly familiar with the engraving and electrotyping business; must be capable of taking orders for all departments, and handling country orders by correspondence; address, stating experience and salary, S 540.

**WANTED**—First-class solicitor on daily paper in city of 12,000; must be hustler; steady position. S 144.

## SITUATIONS WANTED.

## Artists.

**ARTIST AND FIRST-CLASS LETTERER**, experienced in engraving and sign house work, wants change of position; age 28. S 116.

## Bindery.

**A YOUNG MAN** of 30 years desires a position as trimmer on a Seybold duplex trimmer, with quite a little experience at stock cutting; state wages granted. S 577.

**WANTED POSITION** by an all-round bookbinder as foreman or on all-round work; South preferred. S 543.

## Composing Room.

**AI JOBBER** and stonehand who can invest some money in modern plant in New York city. S 572, care New York Office INLAND PRINTER.

**ALL-ROUND, EXPERIENCED PRINTER** wants position in California or Washington city; make-up on daily preferred, with chance to learn Linotype. S 528.

**FRENCH TYPOGRAPH**, able to correct his native language, first-class job compositor, but not talking English fluently, desires position; references, union. S 545.

**GOOD JOBBING COMPOSITOR** desires change; South or West preferred; abstainer, single, 24, union. 5430 Ontario st., Austin Station, Chicago.

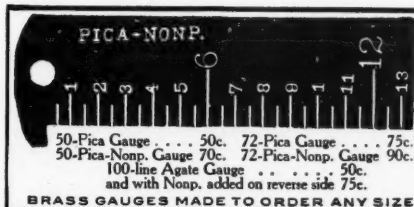
**JOB COMPOSITOR**, 12 years' all-round experience first-class work, desires position on Pacific coast. S 553.

**PROGRESSIVE, ALL-ROUND JOB-PRINTER** would like to get in touch with firm in need of conscientious workman; habits good. S 415.

**SITUATION** in South by thorough printer, up-to-date in composition of high-class booklets, catalogues and commercial work; thorough knowledge of imposition; non-union, but not a strike-breaker; coast town preferred; desire change before winter. S 546.

## Engraving.

**EXPERIENCED SALESMAN** for photoengraving, high-grade catalogue printing, etc., very active and successful, desires change of position; well connected in New York State, Vermont, partly Massachusetts; up-to-date houses only considered; references furnished. S 248.



## Standard Brass Type Gauges

Are great time and labor savers. They are unexcelled for accuracy, durability and usefulness—note the hook. Endorsed by all who use them as the handiest and best type measures made.

Sold by Representative Dealers Everywhere. Write for Circular, or order direct from  
**STANDARD RULE CO., 186 East 31st Street, CHICAGO**



## SITUATIONS WANTED.

## Managers.

A GENTLEMAN OF FINE BUSINESS ACUMEN, who is thoroughly practical in all departments of letter-press printing, well up on estimating costs, management, etc., now employed by a very large New England concern in capacity of superintendent, desires to change connection; results guaranteed. S 158.

NEWSPAPER FOREMAN desires position; competent and capable in every respect; temperate and steady; Middle West preferred or New England States. S 529.

## Operators and Machinists.

LINOTYPE MACHINIST-OPERATOR, rapid, clean, also able to do foreign composition, wishes to change present place of employment. S 533.

LINOTYPE MACHINIST wants steady situation; union; can operate double-decker; sober, married, references. Address "B," Typographical Union, Fisher Block, Cincinnati.

OPERATOR-MACHINIST, sober, reliable, competent; speed 5,000; references; permanent position wanted anywhere northwest of St. Paul, Minn. S 211.

YOUNG MAN of good habits wishes position in or near New York where he can learn Linotype operating; 4 years in printing business. S 526.

## Pressroom.

A FIRST-CLASS PRESSMAN desires position at once; fine half-tone and three-color man, 18 years' experience, understands all modern methods of overlay making; good press mechanic. S 566.

A FIRST-CLASS PRESSMAN, expert in vignette and color work, desires to secure position as foreman in New York city, where high-class work is required; will submit the best references in city. S 148, care New York Office INLAND PRINTER.

COMPETENT CYLINDER AND ROTARY PRESSMAN desires situation with progressive firm in country town of 20,000 population; Wisconsin or northern Illinois preferred; correspondence solicited. S 537.

CYLINDER PRESSMAN, first-class half-tone and colorwork, desires to make change; steady, sober, union. S 560.

FIRST-CLASS job and pony pressman; permanent position; 9 years on fine platen work; can take charge; married, reliable. S 559.

POSITION WANTED — Practical pressman of wide experience in all classes of printing, would like to take charge of manufacturing concern doing their own printing; advertiser is at present employed in the same capacity. Address replies to 570 New York Office INLAND PRINTER.

PRESSMAN, At catalogue and publication work, wants steady position; can take charge; union; Middle West or South. S 538.

PRESSMAN, cylinder and job, competent young man; cut stock, operate Dexter feeder and folder; moderate wages. S 571.

PRESSMAN of over 18 years' experience, desires situation; experienced on cylinder, Gordon, Duplex and newspaper and envelope automatic presses; \$16.50 per week expected. S 219.

PRESSMAN, 30 years of age, married; 10 years' experience on cylinders, platens and Harris rotaries; samples submitted; reliable; state wages. S 184.

SITUATION WANTED by first-class cylinder pressman; first-class references. S 51.

SITUATION WANTED — Foreman of pressroom under 25 cylinders; an expert on magazine and book; can furnish references from New York houses; age 34; married, temperate. S 539, care New York Office INLAND PRINTER.

WANT TO MAKE A CHANGE — Good, practical working or non-working pressroom foreman; good, economical manager, up to date and a hustler, expert on folding machines; will guarantee to turn out good work and keep presses in good order; strictly sober and steady; good references. S 551.

WANTED — A position by a first-class platen and cylinder pressman. WALTER CAVELL, General Delivery, Middlebury, Vt.

WANTED — Foremanship of pressroom; an expert on fine half-tone and three-color work, with executive ability to handle a force of men, and show results; unquestionable references. S 220.

WANTED — Position as pressman on platen or cylinder presses or Duplex press; union man, steady, sober; state wages. Address PRESSMAN, care Caldwell House, Fort Smith, Ark.

WANTED — Steady position, cylinder pressman, in or near large city; capable taking charge. PRESSMAN, 2114 N. 4th st., Kansas City, Kan.

WANTED POSITION by first-class pressman, Eastern man; some town west of St. Louis preferred; capable of taking charge of medium-sized pressroom. S 465.

## Miscellaneous.

ESTIMATOR wants position; accustomed to large orders and railroad work; speaks Spanish; knowledge of copper, steel engraving; married. S 568.

MAN of 25, experienced writer on Sunday papers and weeklies, desires position on large weekly as reporter; warm climate preferred. S 562.

PRINTER, with experience on job and cylinder presses and 2 years as Linotype machinist; can estimate on work. S 513.

PROOFREADER, book, job; efficient; have literary education; fine on publications; can O. K. to foundry; New York city preferred; terms moderate; non-union. S 565, care New York Office INLAND PRINTER.

WANTED — Position by a lady as proofreader. B. S., 406 North Seventh st., Goshen, Ind.

## WANTED TO PURCHASE.

LITHO. MACHINERY WANTED — RELIABLE STONE PLANER; STATE SIZE, MAKE AND PRICE. H. A. MEYERCORD, MGR., LAKE AND LA SALLE STS., CHICAGO.

WANTED — Secondhand Linotype or any kind typesetting or casting machine; state condition. S 569, care New York Office INLAND PRINTER.

WANTED — To buy for cash a two-revolution, four-roller cylinder press in first-class condition or rebuilt; Optimus preferred; size bed about 33 by 46 inches; want front delivery, printed side up. S 552.

WANTED TO PURCHASE — A 25 or 30 inch Paragon paper-cutter; state price and condition. S 561, care New York Office INLAND PRINTER.

WE want two or three copies of the Color Printer in good condition. Write, stating price. INLAND PRINTER COMPANY, 130 Sherman st., Chicago.

## MISCELLANEOUS.

A COLD SIMPLEX STEREOTYPING OUTFIT, \$17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type and costs no more than papier-maché; also 2 engraving methods costing only \$5 with materials, by which engraved plates are cast in stereo. metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets \$1. HENRY KAHR, 240 E. 33d st., New York, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, \$1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

IMPROVED THALER KEYBOARD — Made of metal; instructions in fingering; bell announces finished line; detachable copyholder; send for literature; price, \$4. THALER KEYBOARD CO., 453 "O" st., N. W., Washington, D. C.

MY TRADE-GETTING PLAN for printers fully explained for \$1; used for 7 years in my own job-printing business, and has been worth thousands of dollars to me; no personal soliciting, no bank deposit-slip scheme, no humbug; further particulars free. F. H. COOK, 930 W. Thirty-sixth st., Los Angeles, Cal.

PUBLISHERS — I will install a new Linotype plant for you and do your composition by the thousand, providing you guarantee a reasonable amount; no old machines; furnish reliable operators. S 576.

SEND 2 cents to THE MANGAN PRESS in St. Louis for samples of calling cards; you'll be surprised.

**GOOD PRINTERS** should write **THE ADVERTISING WORLD**, COLUMBUS, OHIO, for specimens of striking designs for business-bringing **BLOTTERS**



## CHICAGO "Water Motor"

THE CHEAPEST POWER KNOWN.

Simple, Reliable, Durable. Thousands in Use. NO NOISE—NO DIRT—NO TROUBLE. Send for particulars and prices.

We also have a 2 h.p. Gasoline Engine, price \$95. CHICAGO WATER MOTOR & FAN CO. 26 SOUTH CANAL STREET, CHICAGO.

# PRINTS BRIGHT GOLD

(See Insert December, 1903)

## RIESSNER'S IMPERIAL GOLD INK

Not made for anything but Plated and Coated Stock.

Careful printers using this Gold Ink on Plated and Coated Stock can do work equal to Dry Bronzing. Printed specimens furnished on application.

Rich Gold, . . .	\$3.00 per lb.
Pale Gold, . . .	3.00 "
Copper, . . .	3.00 "
Aluminum, . . .	4.00 "

Put up in  
½ and 1 pound  
tin cans.



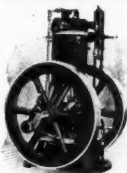
**T. RIESSNER**  
57 Gold Street, NEW YORK

**Peerless Padding Glue** The Best and Cheapest  
Always Flexible. Pure White. Tough. Quick Drying. Never Sticky.  
Don't Mould. Samples and prices on application.  
Cleland Chemical Co., 4417 Fifth Ave., Brooklyn, N. Y.

### THE REASON WHY

our Padding Glue makes the strongest and most flexible pads.  
We use the best materials the market affords, and know how to use them to get the best results. It doesn't get sticky.

ROBT. R. BURRAGE, 35-37 Frankfort St., New York.

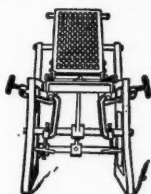


### Nearly 1000 Printers are using our Gas or Gasoline Engines

It will pay you to send for our catalogue. State number and size of your presses and we will give full information.

BATES & EDMONDS MOTOR CO.  
Department B LANSING, MICHIGAN

**New York Engravers Supply**  
H.D. Farquhar, Propr.  
168 Church St., Cor. Rensselaer St., New York  
**EVERYTHING FOR THE ENGRAVER**  
THE PROCESS TICKLER



### New, STEREOTYPING

#### SCHREINER'S CROSS-CORE CASTING BOX

The most perfect machine. Cast irregular size plates, type high, with crossing cores; the best base, saves time, saves metal, produces the best plates, saving time on the press. Plates move easily from the cover, by improved gauges and lifter. No warping or shrinking of plates. Saves all expense for metal or wood bases. Also, we have Stereotype Paper, ready to use, for the finest class of jobs, etc.

FRIEDRICH SCHREINER, Mfr., Plainfield, New Jersey.

### The Neidich Process of Imitating Typewriting (Ribbon Printing)

Is the Standard Method for producing Imitation Typewritten Letters. Complete outfit costs \$10.00. Send for samples.

NEIDICH PROCESS CO., Philadelphia, Pa.

### PRINTERS! MAKE your OWN Special Size ENVELOPS

All Envelop Factories make the Odd-Size or Special Size or very thick or extra fine Envelops by Hand. YOU CAN DO IT if you write to Alfred L. Sewell, Niles, Mich., U. S. A. who was founder, and many years Pres't and Manager of Sewell-Clapp (Envelop) Manuf'g Co. of Chicago. Write to him at NILES, MICH., U. S. A.

P. S. If you do not care to take hold of this yourself you may do a kindness to some young Printer by calling his attention to it, and not injure yourself. A good thing, and costs little. A knowledge of this art will help your Printing business, and give you much advantage.

### CALENDARS

Forty years business in Chicago taught me some things of rare saving and profit to the Printer and benefit to the Customer

### OUR NEW 640 PAGE CATALOGUE No. 31 SHOWING 15000 STOCK CUTS

Is now ready. It contains cuts suitable for every business and trade—cuts for letter heads, envelopes and business cards, comic illustrations, etc. etc., also an immense line for the printers' special use. Sent prepaid to printers and publishers for 25c., which may be deducted from first \$2.00 order.

**THE HAWTIN ENGRAVING COMPANY**  
ENGRAVERS & ELECTROTYPERS  
147-153 FIFTH AVE. CHICAGO.

## PICTURES

MOUNTED WITH



### HIGGINS' PHOTO MOUNTER

Have an excellence peculiarly their own. The best results are only produced by the best methods and means—the best results in photograph, poster and other mounting can only be attained by using the best mounting paste—

**HIGGINS' PHOTO MOUNTER**  
(Excellent novel Brush with each Jar.)

At Dealers in Photo Supplies, Artists' Materials and Stationery.

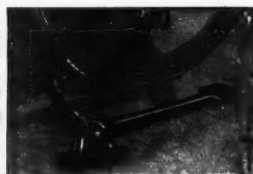
A 3-oz. jar prepaid by mail for 30 cts., or circulars free from  
**CHAS. M. HIGGINS & CO., Mfrs.**  
NEW YORK — CHICAGO — LONDON

Main Office, 271 Ninth St. } **BROOKLYN, N. Y.**  
Factory, 240-244 Eighth St. } **U. S. A.**

**Printers and Stationers** A PROFITABLE SIDE LINE  
Make Profits large and demand increasing.  
**RUBBER STAMPS** Investigate. Complete outfits from \$25.00 up. Write for catalogue.  
PEARRE E. CROWL COMPANY, No. 3 GERMAN ST., BALTIMORE, MD.

### BRAKES FOR ALL PLATEN PRESSES

SOLD BY ALL BRANCHES  
AMERICAN TYPE FOUNDERS CO.



**STANDARD INDEX CARD CO.**  
707-709 ARCH STREET, PHILA., PA.  
MANUFACTURERS OF  
**RECORD, TAB & GUIDE CARDS.**  
Plain Printed, Ruled & Accurately Die Cut. For all makes of Cabinets. Quality, Execution & Promptness Guaranteed. Odd Size Guides and No. of Projections or Alphabetical Subdivisions. MAIL US SAMPLE AND LET US QUOTE YOU PRICES

ALL CARDS CUT AND RULED SINGLY.  
LIBERAL DISCOUNT TO THE PRINTING TRADE.

### MAGNIFIED CARBON PARTICLES BEFORE BEING TREATED BY OUR POWERFUL CRUSHERS.



The trick is to combine the grains into one harmonious formula, free from grit and smudge. Our chemist knows how. ¶ Perfected machinery forces the mixture into the tissue paper fibre, insuring the wearing qualities for which our papers are noted. ¶ We have every confidence in our ability to "beat the other fellow." Let us send you a liberal supply of samples for pen, pencil and typewriter; all colors. We'll talk the price over in a short letter. Our price folder shows 100 assortments of various sizes, 3 x 5 to 25 x 38.

WHITFIELD CARBON PAPER WORKS, 123 Liberty St., New York City



**Illustrate Your Ads. and Booklets!**

THE SPATULA CUT CATALOGUE (7th ed.). Thousands of beautiful and appropriate half-tone and line cuts for ads., booklets, catalogs, circulars, magazines and papers. *A picture book that is well worth all that is asked for it.* Over 100 pp., 9 1/2 x 12 1/2, 50 cents (refunded on \$2.00 order). **BEAUTY BOOK**—Full-page art pictures from photos of sixty of the most beautiful women in the world. Heavy coated paper, 26 cents. Electros for sale. Cut Catalog and Beauty Book together, 70 cents. Stamps taken.

**SPATULA PUB. CO., 100 Sudbury Building, BOSTON, MASS.**

**"Roughing" for the Trade**

We have put in a **ROUGHING MACHINE**, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

**THE HENRY O. SHEPARD COMPANY**

120-130 Sherman Street, CHICAGO

To make Channels, Space-bands and  
Matrices smooth and "slick," use

**Dixon's Special Graphite No. 635**

Booklet and Sample Free on Request.

Joseph Dixon Crucible Co., Jersey City, N. J.

Did you specify **Durant Counter**  
that a **Durant Counter**  
must be attached to the press you ordered?



**IT'S A  
GOOD  
SIGN**

When a **DURANT COUNTER** comes with  
a press, for then you know the press-builder  
has used the best material.

**SUMMER ROLLERS**

**The VAN BIBBER ROLLER CO.**

CINCINNATI, OHIO.

**WE MAKE  
THE BEST  
THAT CAN  
BE MADE**

We use the latest up-to-date GATLING GUN  
system in casting, with the finest steel moulds,  
and make solid, perfect rollers by the best  
formulas.

Established 1868. Cincinnati is sufficient  
address in writing or shipping.

The Adjustable

**Wilson Blocks**

IRON OR WOOD

The most practical Block for catalogue and book work. Supplied  
with narrow margin hooks, take any size plate. No experiment;  
used in many of the large offices. Write for prices and illus-  
trated catalogue. They are free f. o. b. your desk.

**A. F. Wanner & Co., Printing Machinery, Chicago, Ill.**

**HINTS  
—ON—  
IMPOSITION**

**A Handbook for  
Printers**

BY  
**T. B. WILLIAMS**

**T**HIS book is a thoroughly reliable guide to the imposi-  
tion of book forms, and shows in addition to the  
usual diagrams, the folds of the sheet for each form,  
with concise instructions which may be readily understood by  
the advanced printer or the apprentice. Several chapters,  
fully illustrated, are devoted to "making" the margins, and  
this feature alone is well worth the price of the book.

96 pages, 4 by 6 inches, full leather,  
flexible, gold side stamp.

Price, \$1.00

**THE INLAND PRINTER COMPANY**

120-130 Sherman Street, CHICAGO

116 Nassau Street, . NEW YORK

**Electrotyping**

By **C. S. PARTRIDGE**,  
Editor Electrotyping and Stereotyping Department of  
THE INLAND PRINTER.

**ITS CHAPTERS INCLUDE**

Historical Review—The Battery—The  
Dynamo—The Bath—Steel, Brass and  
Nickel Baths—Management of Baths—  
Agitation of Baths—Measuring Instru-  
ments—Preparation of Work—Molding  
—Building—Metalizing—The Conduct-  
ors—Depositing—Casting—Finishing—  
Trimming and Routing—Revising—  
Blocking—The Invention of Electro-  
typing. :: :: :: :: :: :: :: ::

Full Cloth, 150 Pages, \$1.50

**THE INLAND PRINTER CO.**

116 Nassau Street  
New York

120-130 Sherman St.  
Chicago



*The Monotype Alone  
is Modern*

*The Experience of the  
Norwood Press with the*

**MONOTYPE**

*See Mr. Cushing's Letter on page  
four of this insert*



**WOOD & NATHAN CO.**

*Sole Selling Agent*

**I MADISON AVENUE, NEW YORK**

**CHICAGO . . . . . NASHVILLE**

**334 DEARBORN STREET**

**311 CHURCH STREET**

**HADWEN SWAIN MFG CO**

**PACIFIC COAST REPRESENTATIVE**

**215-217 SPEAR STREET, SAN FRANCISCO**

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## SOME INTERESTING FACTS

### FACT I

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The Norwood Press is, beyond all peradventure, one of the most notable printing establishments in America. Indeed, its fame as a producer of finely printed books is world-wide.

### FACT II

Last March Mr. J. Stearns Cushing, after having thoroughly investigated machine composition, decided that the Monotype was the machine best adapted to the needs of the Norwood Press, and ordered two Monotype equipments.

*The Monotype Alone is Modern*

### FACT III

Exactly two months later Mr. Cushing found, to use his own words, that the only trouble about his Monotypes was that he had not enough machines.

### FACT IV

Mr. Cushing ordered two more full equipments to be delivered at the earliest possible moment.

### FACT V

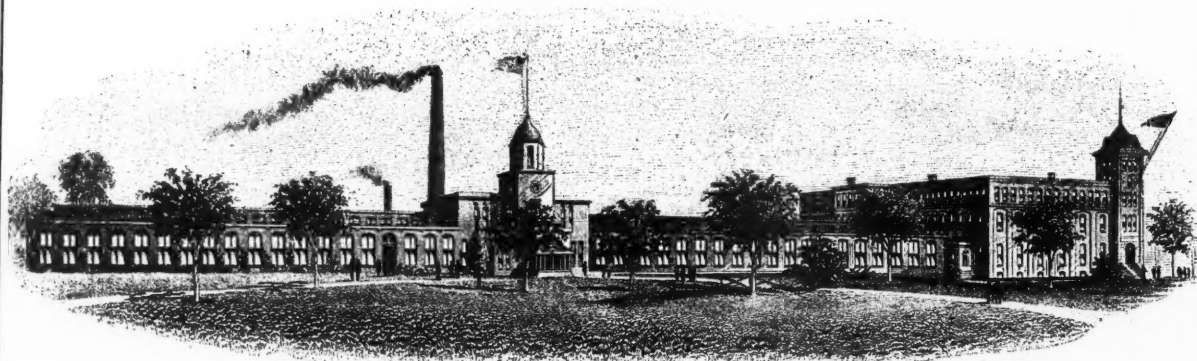
The experience of the management of the Norwood Press is the experience of every leading printer in America who has installed a Monotype equipment.

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*The Monotype Alone is Modern*

*The Monotype Alone is Modern*

Norwood Press



Office of J. S. Cushing & Co.

Dictated.

Norwood, Mass., May 15, 1905

WOOD & NATHAN CO.

Selling Agent *The Monotype*

1 Madison Ave., New York City

Gentlemen :

*We have so far found the Monotype machines entirely satisfactory.  
The only trouble at the present time seems to be that we have not enough of them.*

*Please enter our order for two more keyboards and two casting machines  
for immediate delivery, and advise us how quickly they can be installed.*

Very truly yours,

[Signed]

*J. S. Cushing & Co.*

*The Monotype Alone is Modern*



• NOW READY •

## *History of Composing Machines*

By JOHN S. THOMPSON

Author of "The Mechanism of the Linotype," "Correct Keyboard Fingering," etc.

A Complete Record of the Art of Composing and Justifying Type by Machinery, including an accurate list of all patents granted on composing machines, both in England and the United States, since the earliest record (1822) to date, with valuable hints on the securing of patents. Invaluable to students and inventors. 200 pages, 72 illustrations. Full leather, soft, \$4; cloth, \$3

THEODORE L. DE VINNE, The De Vinne Press, New York city: "Your 'History of Composing Machines' reached me to-day, and I have spent two hours in its examination. I compliment you on the book as one of great value and as a model of careful research and condensation. It should be read by every printer who loves his art."

W. M. KELLY, The Unitype Company, San Francisco, Cal.: "I have enjoyed reading the History very much, and Mr. Thompson is entitled to much praise for the careful manner of collecting the numerous illustrations and sketches presented."

ORDERS CAN BE SENT TO

CHICAGO

THE INLAND PRINTER COMPANY

NEW YORK

## The Principles of Design

By Ernest A. Batchelder

Throop Polytechnic Institute, Pasadena, Cal.

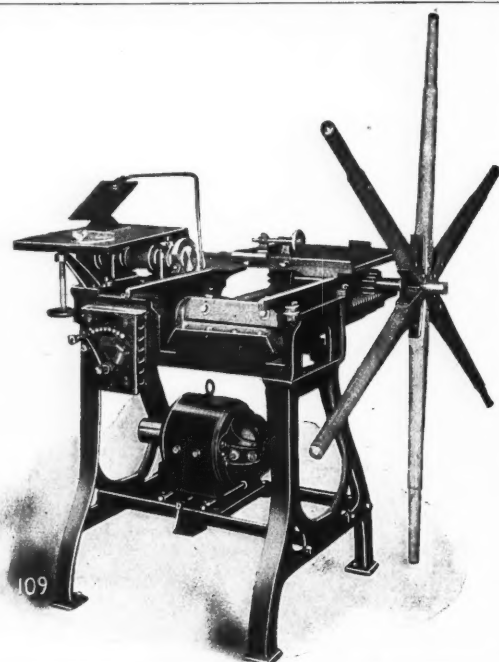
A definition of the Elementary Principles of Design with a Series of Problems leading from the simple to the complex. Contains over one hundred plates in black-white and half-tone. Of value to Designers, Teachers and Students. Price, Three Dollars, net

Published by The Inland Printer Company

120-130 Sherman Street, Chicago, Ill.



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Trimmer  
Saw and  
Shaver } Combined

MADE IN TWO SIZES.

FURNISHED WITH OR  
WITHOUT MOTOR.

Does all the work that can be done with the separate machines, as easily and as satisfactorily. Hundreds in use. Every patron well pleased. Built of the highest grade material and guaranteed to be thoroughly fitted for the purpose.

Send for Circular and Catalogue to

**Murray Machinery Company**  
Kansas City, Mo.

## SAM'L CRUMP CO.

### Typographic Roller-Washing Machine

takes composition rollers of any length from two to eight inches diameter, performing its work with a pair of propelling distributors and **ONE CRESCENT SCRAPER**. It will wash a sixty-two inch roller in twenty seconds; shorter rollers proportionately quicker. The machine is very compact, being only six feet long and weighing five hundred pounds. **ONLY FIVE WORKING PARTS**. It is mounted on casters, which enable the user to move it from press to press. The roller revolves through a liberal bath of kerosene, the crescent scraper, adjusted automatically by the roller, removes the color, picks and kerosene. The roller is fully supported and can not be injured by the scraper, **NO MATTER HOW SOFT**. A wetting device is attached which "sponges" concurrently, when desired. The price of the machine, with motor, is \$400 net, F. O. B. Poughkeepsie, N. Y.; without motor, \$350.

#### THIS MACHINE SHOWS ADVANTAGES OVER ALL COMPETITIVE MACHINES

##### IN THE FOLLOWING PARTICULARS:

Reduction in length of almost one-half.

Reduction in weight of almost one-half.

No brushes, no pumps, no massage wheels or inaccessible parts.

No adjusting for different size rollers.

A means of cooling soft rollers in hot weather.

Reduction in working parts of 300.

Reduction of ten scrapers to one.

A means of drying rollers in wet weather.

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SOLE SELLING AGENTS

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# THE LINOTYPE

A L W A Y S   P R O G R E S S I V E

New features are constantly being added

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**BETTER WORK AT LESS COST**

## Latest Improvements:

**Rogers System of  
Rule and  
Figure Work**

Will save time and money. Tables containing rules composed as rapidly as those without. It will pay you to investigate. Send for full description.

Price . . . \$150

**Automatic  
Quadding  
Attachment**

Consists of a movable right-hand jaw, which closes in on every unfinished line. A great time-saver on questions and answers, poetry or broken lines.

Price . . . \$125

**New  
Recessed  
Mold**

Weight of slug reduced one-third. Expense of keeping matter standing lessened. Less air to be displaced from mold, thus giving more solid and perfect slug.

Price . . . \$60

## Mergenthaler Linotype Co.

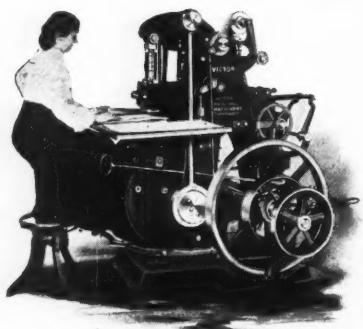
New York

Chicago

San Francisco

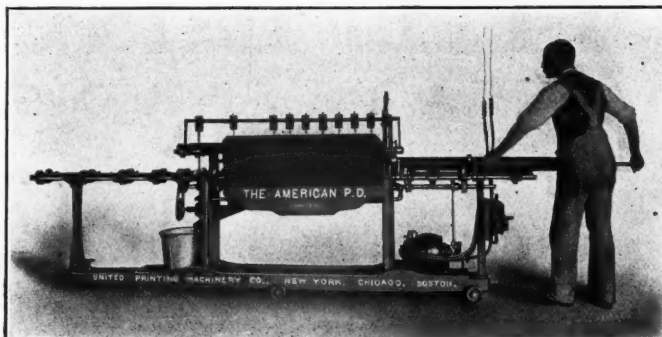
New Orleans

# United Printing Machinery Co.



**Victor Steel-Die Embossing Press.**

Two sizes made. Rapid, perfect results. Used by the leading steel-die printers. We have improved our manufacturing methods and reduced selling prices.



**American Roller-Washing Machine.**

It cuts out all the cost of rags, waste and benzine. Two gallons of coal oil will clean rollers for ten presses for a week or more. In a pressroom with about ten cylinder presses, it will easily save its cost in a year. Its work is superior to hand washing and is beneficial to the roller.



**Steen Patent Combination Punch and Eyelet Machine.**

The only machine that punches and eyelets at one operation. May be used as a punch only. Takes eyelets of all sizes. Manufacturing these in larger lots than heretofore, we have reduced the price.

**Sparks Round-Hole Machine.**

**Sparks Slot-Hole Machine.**

**Sparks Crimping Machine.**

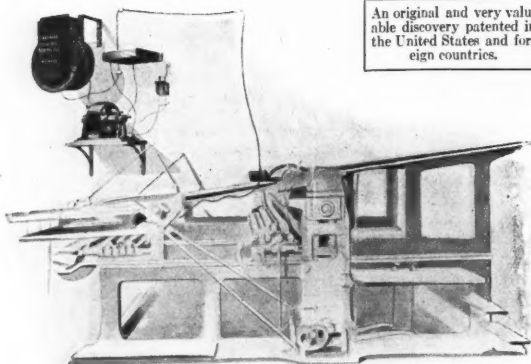
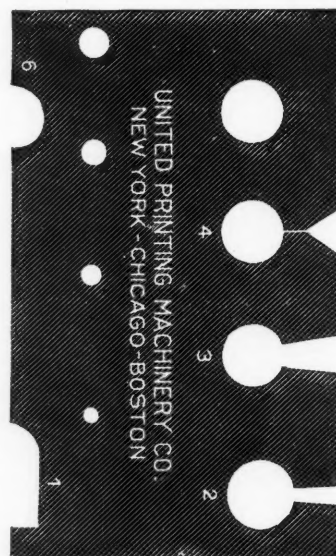
These machines form an ideal equipment for loose-leaf manufacturing.

The **Crimping Machine** crimps and presses at one operation. Send samples of paper and we will crimp them perfectly.

The **Slot-Hole Machine** slots 500 sheets of paper or 200 cards at one operation.

The **Round-Hole Machine** has a capacity of about 750 sheets of commercial paper at each operation, or 250 sheets of cardboard.

The stock does not need clamping. There is no drag or twist. It will cut a clean hole in one sheet of tissue or in 1,000. Punches are in use ranging from  $\frac{3}{32}$  in. to size of a half dollar. Work can be padded or blocked and drilled afterward without perforating the pad-board. If stock has been drilled or punched with too small a hole, the next size patent drill will enlarge the hole.



An original and very valuable discovery patented in the United States and foreign countries.

**Chapman Electric Neutralizer.**

This invention absolutely and forever removes every trouble caused by static electricity in pressrooms and other factories—this we *positively guarantee*, or no sale. It has been applied to over 700 presses since October, 1904, in the leading printing establishments of the Eastern States. The cost of maintenance for each press is not more than the cost of one 16-candle incandescent electric lamp. The season for troubles caused by electricity in pressrooms is at hand. We can relieve you of all delays and losses caused by electricity—loss of paper, cost of slip-sheeting, loss by offsetting, diminution of speed and output, difficulty in jogging, etc.

We will quote terms on receipt of the following information: (1) Number, size of bed and make of presses, and (if not in one room) how many in each room, with distance and location of each room from the others. (2) Is building of iron construction? (3) Nature of construction of ceiling and walls. (4) Exact extent of the trouble experienced, and under what conditions trouble is most intense. (5) Is current alternating or direct?—stating voltage.

In pressrooms where electric current is not available, we can supply electric generator at moderate charge.

NEW YORK, 12 Spruce St. CHICAGO, 337 Dearborn St. BOSTON, 246 Summer St.

*Everything for Stereotyping, Process Engraving and Electrotyping*



# If It's New and Good, We Have It

*The United Printing Machinery Company is organized to manufacture and sell machinery for reducing the cost of producing printing.*

## AUTOMATIC TYPE MACHINE

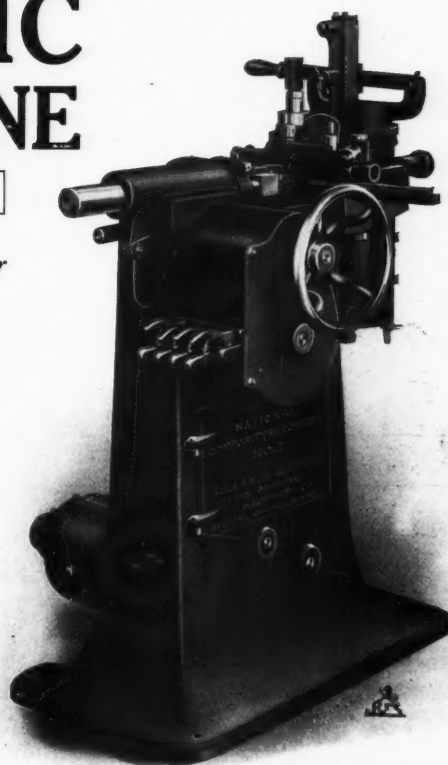
Manufactured by the National Compositype Co.

*In the American Printer for September we show how little the labor cost is on this machine.*



THE time is not far distant when this machine will be universally accepted as a utility equal in value in the composing room with the Linotype and the Monotype, completing the emancipation of the printer from the typefounder. The printer who buys body type in large quantities is a rarity. The printer who will buy job type, unless he operates on a small scale, will also be a rarity.

We can not recount in this space all the advantages this great invention offers to printers. In this issue we will refer briefly to the direct economies.



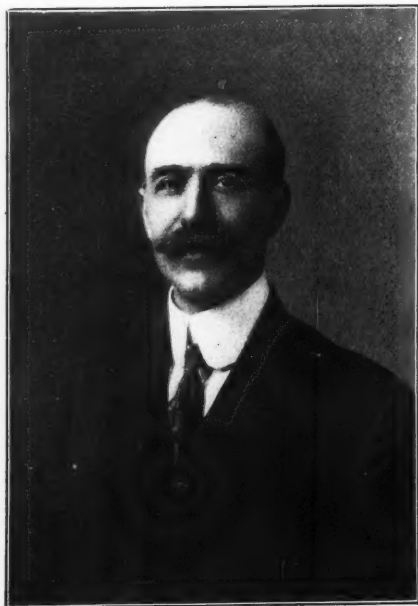
**AS A DIRECT ECONOMY** Type of all bodies, from 6 to 36 point, inclusive, cast on this machine averages the same cost per pound, and that cost is from 15 cents to 20 cents per pound, according to conditions, the major part being for metal, a constant asset. In large fonts the typefounders' price for 6-point job type is 85 cents per pound, and for 36-point is 44 cents per pound. This is particularly interesting to the publisher who is about to buy a new dress, or a printer starting a new business, as well as to the printer who buys only \$400 worth of type in a year. Here is great direct economy, but always the indirect economies are greater.

**THE MACHINE** The machine makes a complete type at one movement, of sizes from 6 to 36 point, inclusive, equal in quality and accuracy in height, body, set and line to the best product of the typefounders. Any unskilled, intelligent person can make perfect type on it after a few days' instruction. For each change of character only one simple adjustment is required. The space occupied is 30 x 45 inches; the weight, 800 pounds; the power, one-quarter horse. The product varies according to fatness or leanness of type. The machine will cast from 50 to 60 lbs. of average 12-point per day of nine hours, including necessary matrix changes.

# United Printing Machinery Co.

SOLE SELLING AGENT

NEW YORK—12 Spruce St. CHICAGO—337 Dearborn St. BOSTON—246 Summer St.



HERBERT M. BINGHAM  
President of  
BINGHAM BROTHERS CO.  
NEW YORK — PHILADELPHIA  
also of firm of  
BINGHAM & RUNGE  
CLEVELAND

OUR Rollers are the standard of quality and of price. Everything else in the Roller line is relative, being quoted as "Just as good as Bingham's" or "Lower in price than Bingham's." Why are Bingham's always quoted? You never hear Rollers being quoted as "Just as good as Brown's," it is always "Bingham's." The *best* is what every printer should have. Try Bingham's "Star" on your winter order.

**B**EGINNING with the week of September 18, we shall commence covering Rollers of full Winter grade. Winter Rollers should be *softer than others*, and the more seasoning they get before the cold weather arrives the more durable they are and "sharper" work is the result.

**A**COMPETITOR, upon being brought to task for his poor Rollers recently, excused (?) himself and his Rollers in comparison with ours, saying, "The Bingham Bros. have their business down to a science, and have a plant unequaled in the world."

**W**HAT is the use of trying to save a few cents on Rollers, articles or tools absolutely necessary in your printing department? Months' wear out of good Rollers makes them cheaper than weeks' wear from poor ones. Besides, cheap ones are crooked and the composition on them must be apologized for all the time you have them. A cheap Roller is always a poor one, and recommends itself only on account of being low in price. It will do cheap work, *but*, will never do fine printing, while ours are always ready for both kinds.

**BINGHAM BROTHERS CO.**  
**Roller Makers** (Founded in 1849)

NEW YORK—406-408 PEARL ST.

PHILADELPHIA—413 COMMERCE ST.

*The Printers' Store*

For everything used  
in the Printing Art  
WRITE US

**Presses, Paper Cutters  
Wire Stitchers  
Imposing Stones, etc.**

SPECIAL AGENTS FOR

**Tubbs Wood Goods and  
Wood Type**

**Chas. Beck Paper Co.**  
609 Chestnut Street Ltd.  
Philadelphia

*Everything in Stock*

It is the printer who often spends  
a day cleaning his press with sand-  
paper and benzine with whom we  
want to talk about SOLVINE.

We carry two grades —

**SOLVINE**  
AND **SOLVINE "H"**

The latter works more rapidly of the two, but must  
not be used upon *composition rollers*, for which the  
former, my regular Solvine, is prepared.

These are not cleaners that supplant benzine,  
but mediums that cut the dried-up ink and bring it  
to such a condition that it can easily be washed  
away with the regular cleaners used in pressrooms,  
and they accomplish it without injury to rollers  
or forms.

MANUFACTURED BY

**CHAS. HELLMUTH**

Manufacturing Agent for KAST & EHINGER

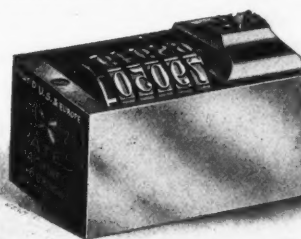
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CHICAGO, 355-359 S. Clark Street

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**SAVING 100%**

**Investment Returned in Two Weeks**



**Absolutely  
Accurate . .**

**Fully . . .  
Guaranteed**

**\$14<sup>00</sup>**

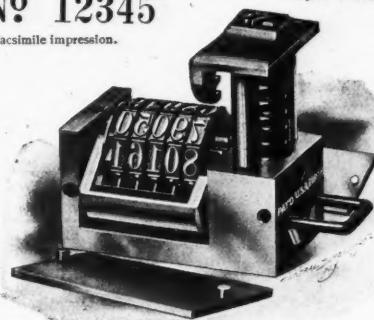
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Facsimile impression.

**Simplest . .  
Strongest . .  
Best in the  
World . . .**

**Cleansed in  
One Minute  
Without . .  
Removing a  
Screw . . .**



VIEW, SHOWING PARTS DETACHED FOR CLEANSING

## BATES

# "Model No. 27"

**The only reliable Type-high Numbering  
Machine made to-day.**

**Incomparably Superior Construction  
ASK US "WHY?"**

**20,000 IN USE THE WORLD OVER**

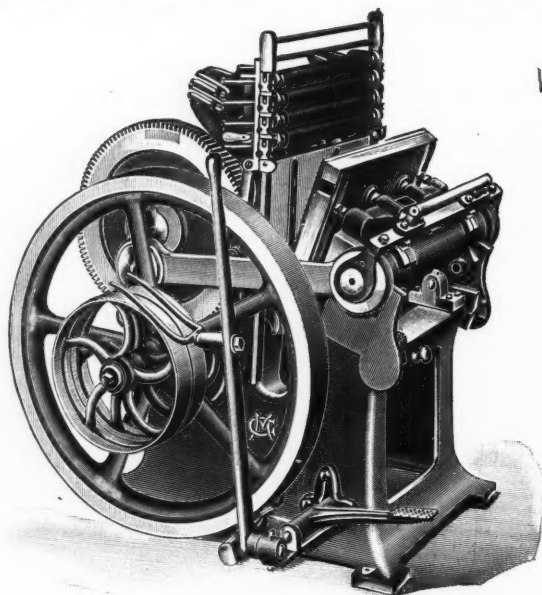
CARRIED IN STOCK AND RECOMMENDED BY

ALL BRANCHES OF { AMERICAN TYPE FOUNDERS CO.  
BARNHART BROS. & SPINDLER  
GOLDING & CO.  
INLAND TYPE FOUNDRY  
AND DEALERS EVERYWHERE

**ALWAYS IN STOCK — NO DELAYS**

**THE BATES MACHINE COMPANY**

346 Broadway, NEW YORK 315 Dearborn St., CHICAGO  
63 Chancery Lane, London, Eng. 2 Cooper Street, Manchester, Eng.



Style No. 4

**Style No. 4**

17 x 25 inside chase.  
 Four Form Rollers.  
 Heavy Box Frame.  
 Heavy Fly-Wheel and Platen.

**Cutters and Creasers**

No. 4—30 x 44 inside chase.  
 No. 3—27 x 40 inside chase.  
 No. 2—23¼ x 31 inside chase.  
 No. 1½—22½ x 30¼ inside chase.  
 No. 1—20 x 30 inside chase.

**Stamper**

24 x 26 Bed Plate.

## THE M. GALLY IMPROVED UNIVERSAL PRESSES

MANUFACTURED BY  
 THE NATIONAL MACHINE CO., HARTFORD, CONN.

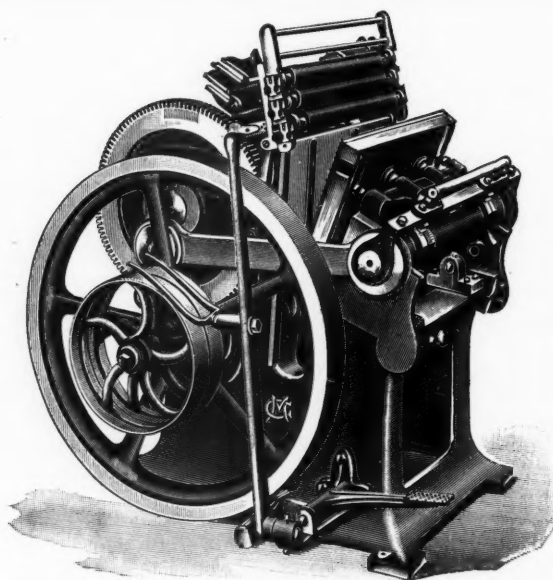
For Catalogue and Prices, write the nearest Printers' Supply House.

**Printing Presses**

No. 4—17 x 25 inside chase.  
 No. 3—14 x 22 inside chase,  
     five combinations.  
     13 x 19 inside chase,  
     five combinations.  
     10 x 15 inside chase,  
     three combinations.  
 No. 2—14 x 22 inside chase,  
     13 x 19 inside chase.  
 No. 1—14 x 22 inside chase.  
     13 x 19 inside chase.  
     10 x 15 inside chase.

**Embossers**

No. 2—24 x 26 Bed Plate.  
 No. 1—21¼ x 22 Bed Plate.



Style No. 2





# WHITE'S CLASS ADVERTISING CHICAGO

VOL. III

NO. VII

JULY - 1905

Nursery & Seeds  
Number

PRINTED BY

THE HENRY O. SHEPARD COMPANY  
DESIGNERS, ILLUSTRATORS, PRINTERS AND BINDERS  
STIPPLING FOR THE TRADE  
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CHICAGO

LOCAL AND LONG-DISTANCE TELEPHONES, HARRISON 4230-4231  
ALL DEPARTMENTS

LOCAL and LONG DISTANCE  
TELEPHONE  
HARRISON  
4230  
4231

ATTRACTIVE  
and INTERESTING  
DESIGNS

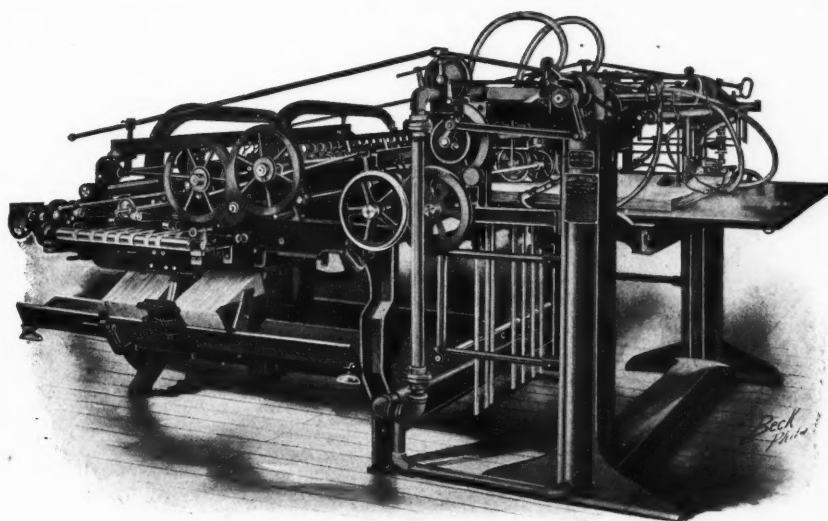
with FRESHNESS,  
VIGOR  
and SPARKLE

CUTS IN ALL PROCESSES  
with FINE PRINTING QUALITIES

THE INLAND-WALTON  
ENGRAVING CO.  
120-130 SHERMAN ST.  
CHICAGO



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INLAND-WALTON ENGRAVING CO.  
CHICAGO



Patent No. 768,375. August 23, 1904.

THE CHAMBERS DROP-ROLL DOUBLE-SIXTEEN FOLDER WITH KING FEEDER ATTACHED.

## The Chambers Paper Folding Machines

have a successful business record of over forty years, while the

### King Automatic Feeder

has now a proven record of nearly three years constant hard use under many different conditions.

#### AMONG OUR CUSTOMERS FOR KING FEEDERS ARE

Curtis Publishing Co.....	Philadelphia.....	18	Methodist Book Concern.....	New York City.....	1
Times Printing House.....	".....	2	J. J. Arakelyan.....	Boston, Mass.....	1
Mr. Geo. F. Lasher.....	".....	6	Western Methodist Book Concern, Cincinnati, Ohio,		3
Historical Publishing Co.....	".....	1	Peruna Drug Mfg. Co.....	Columbus, Ohio.....	1
American Lithographic Co.....	New York City.....	2	Egbert, Fidler & Chambers.....	Davenport, Iowa.....	1
Doubleday, Page & Co.....	".....	2	Inland Printer Co.....	Chicago, Ill.....	1
Williams Printing Co.....	".....	1	Kenfield Publishing Co.....	".....	1
Chas. Schweinler Press.....	".....	1			

## CHAMBERS BROTHERS COMPANY

*Folding and Feeding Machines*

PHILADELPHIA, PENNSYLVANIA

Agent for Great Britain, W. H. BEERS, 170 EDMUND STREET, BIRMINGHAM

# TUBBS NEW WOOD TYPE CATALOG READY

Our New Catalog of Wood Type, Borders, Ornaments, etc., was completed August 1, and is ready for distribution. If you are interested in perfect Wood Type, send for it. Sent postpaid upon request. TUBBS QUALITY TYPE is so far in advance of the common kind that we are without a competitor. We leave this to you.

Discount 50 per cent

## TUBBS SILHOUETTES

MADE ANY SIZE



No. 7 60 Cents



No. 12 60 Cents



No. 5 60 Cents



No. 9 60 Cents



No. 2 60 Cents

## We Do Things That's What Counts

You have a right to be suspicious of goods that require so much defense and explanation. The common kind requires considerable praising to make them stand with the Tubbs Quality. Our work needs no recommendation — it speaks for itself.

## We are selling more goods than we can make!

Our TUBBS NEW IDEA CASES, the kind that have no paper, except the guarantee slip, are replacing the common kind all over the world. We are also making more Wood Type than any concern in existence. All that is necessary is for you to see both kinds, then you'll appreciate the Tubbs Quality. We'll send you a letter if you say so.

## Would you mind reading what some of the boys say?

THE MEMPHIS TIMES,  
Times Building,  
MEMPHIS, TENNESSEE.

July 17, 1905.

THE TUBBS MANUFACTURING COMPANY, Ludington, Mich.:

Dear Sirs.—We beg to advise that since using your products, such as Cabinets, Wood Type, Standing Galley Racks, Brass Galleys and the like, that we could not be prevailed upon to use any other make. Heretofore this office has used none other but — of —, our impression being that it was absolutely superior to any other kind. This, however, was previous to our knowledge of your firm or its goods; the result of this being, that your company is not advertised among the printers and publishers of the South. Your Cases are the "limit." We have never seen anything like them, and believe that they will, in due course of time, create a veritable revolution in that class of goods. As for us, we do not intend to ever use any other kind, and it is our belief that were the same facts before all the southern publishers and printers as they are before us, your trade in this section of the country would be great.

Very truly yours,

THE MEMPHIS TIMES.

THE DIEPRESS COMPANY,  
CAZENOVIA, N. Y.

THE TUBBS MFG. Co., Ludington, Mich.:

Gentlemen,—The Cabinets which we ordered from you were received July 6, and we enclose herewith payment for same. Permit us to compliment you on these Cabinets. They are the best pieces of printing office furniture that we have ever seen.

July 8, 1905.

THE DIEPRESS COMPANY.

St. Louis, Mo., July 6, 1905.

THE TUBBS MFG. Co., Ludington, Mich.:

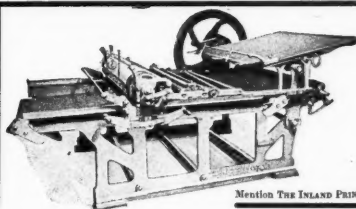
Gentlemen,—I have received shipment of goods ordered from you recently, and I assure you it has paid me to wait, as the goods are as you say, "as perfect as a diamond." The old expression, "a thing of beauty and a joy forever" must have been written for The Tubbs Mfg. Co., as the cases and type which I have received from you are so pretty as compared with the goods of the "trust factories" that they deserve a place in the parlor instead of the print-shop. Wishing you success, I am,

Yours truly,  
W. J. SCHERCK.

**THE TUBBS MFG. CO.**  
LUDINGTON, MICHIGAN, U. S. A.







## The NEW WONDER Book and Job Press

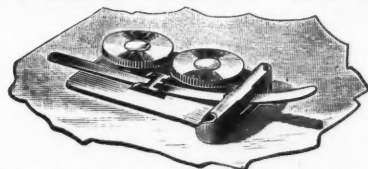
Rack and Screw and Table Distribution—A GEM.  
Greatest Bargain Out, for the money.

*Ten Special  
Big Bargains  
on hand.*

W. G. WALKER & CO., Madison, Wis.

*Are you still plodding with the Glue Pot?  
Keep up with your neighbor by using the new*

## DOUBLE-GRIP GAUGE

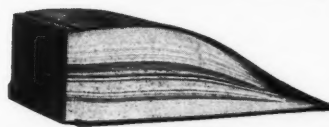


The strongest fixed gauge ever invented, and the thing for 10-ply cards and other heavy stock. No glue. Adjustable.

Do your sheets stick to the form? Try Megill's Improved Grip-per Fingers. Do you find it impossible to get perfect register at high speed? Write about Megill's Automatic Register Gauge.

E. L. MEGILL, Mfr., 60 Duane Street, NEW YORK

## Cover and Book Papers



TRADE-MARK

JAMES WHITE & CO.  
PAPER DEALERS

210 MONROE ST.

CHICAGO, ILL.

## THE SMITH & WINCHESTER MFG. CO.

Successors to Cranston & Jones and The Frank A. Jones Co.

SOLE MANUFACTURERS OF

## Overcut and Undercut Paper Cutters

Auto. Foot and Hand Clamping  
Die Presses, Paper Bag Machines, Paper Machinery  
OFFICE AND WORKS . . . . . SOUTH WINDHAM, CONN.

## NOTICE

Our former New York office at 260 West Broadway has, since May 1, 1905, been united with our main office at South Windham, Conn., where now, with facilities increased, all orders and inquiries will have our prompt attention.

## Our "Method" has brought Early Success.



COURTESY, Promptness and Absolute Accuracy is the method that has made our competitors wonder how we have been able to succeed with such apparent ease in a few years. Established less than four years ago, we are already in the van with our Patent Blocks of all descriptions. Patent Iron Grooved Blocks, Light Metal Sectional Grooved Blocks, Patent Stereotype Blocks, both iron and light metal, Light Metal Sectional Fillers for colorwork, in all sizes from 2 x 6 to 16 x 32 ems pica.

## Pittman's Improved Register Quoin.

Experimental work of all kinds for printers.  
Send for estimates and samples.

Andrews & Pittman Mfg. Co.



**RED CROSS +**  
**FOR PRINTERS**  
**SIMONDS MFG. CO.**

*can be called on in the matter of wounds (to dignity, purse, etc;) from dull & bad-temper'd paper knives.*

**SIMONDS MFG. CO.**  
**MAKES GOOD PAPER KNIVES**

**FITCHBURG MASS AND CHICAGO ILL.**

**Reduce Your Payroll**

AT LEAST \$10.00 PER WEEK

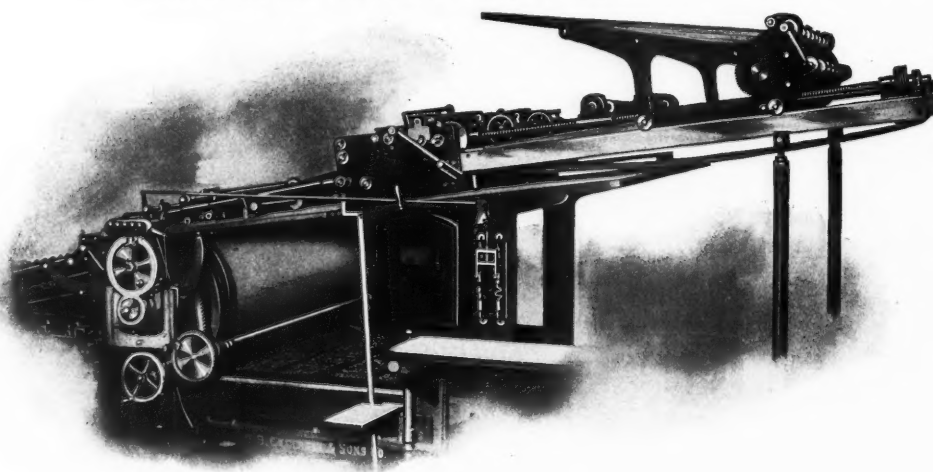
**Increase Your Output**

AT LEAST 10 PER CENT PER PRESS

Under certain conditions we guarantee both.

These conditions exist in nearly all large pressrooms.

F A C T S F R E E



Two distinct types — pile and continuous — this cut shows continuous style.

CROSS PAPER FEEDER CO., 185 Summer Street, BOSTON, MASS., U. S. A.

ESTABLISHED 1830

Coes' Price-list is different, too.

## LORING COES &amp; CO

COPYRIGHTED, 1904.

40 41 42 43 44 45 46 47 48 49 50

Plain,  
Open and  
Easily Used.

No trick to use  
it, and no "open  
and shut" to it.

That *may* be, but it can't be juggled with.

Coes'  
Knives

*Are Honest, Reliable and Sound.*

## COES' RECORDS

- First to use Micrometer in Knife work (1890).
- First to absolutely refuse to join the Trust (1893).
- First to use special steels for paper work (1894).
- First to use a special package (1901).
- First to print and sell by a "printed in figures" Price-list (1904).
- First to make first-class Knives, any kind (1830 to 1905).

**COES**  
**Is Always Best!**

Our warrant and reputation are behind every inch of edge.

Why not ask us, now that the other fellow has tried to make you believe he knows it all? We'll be honest.

**Loring Coes & Co. Inc.**  
*Worcester :: :: Massachusetts*

NEW YORK OFFICE — G. V. ALLEN, 10 Warren Street



LORING COES

Because it is  
*plain*, the Trust  
says it is not  
warranted and an  
intrusion.



# The "Style B" LINOTYPE

## Speed, Over 7,000 Ems an Hour

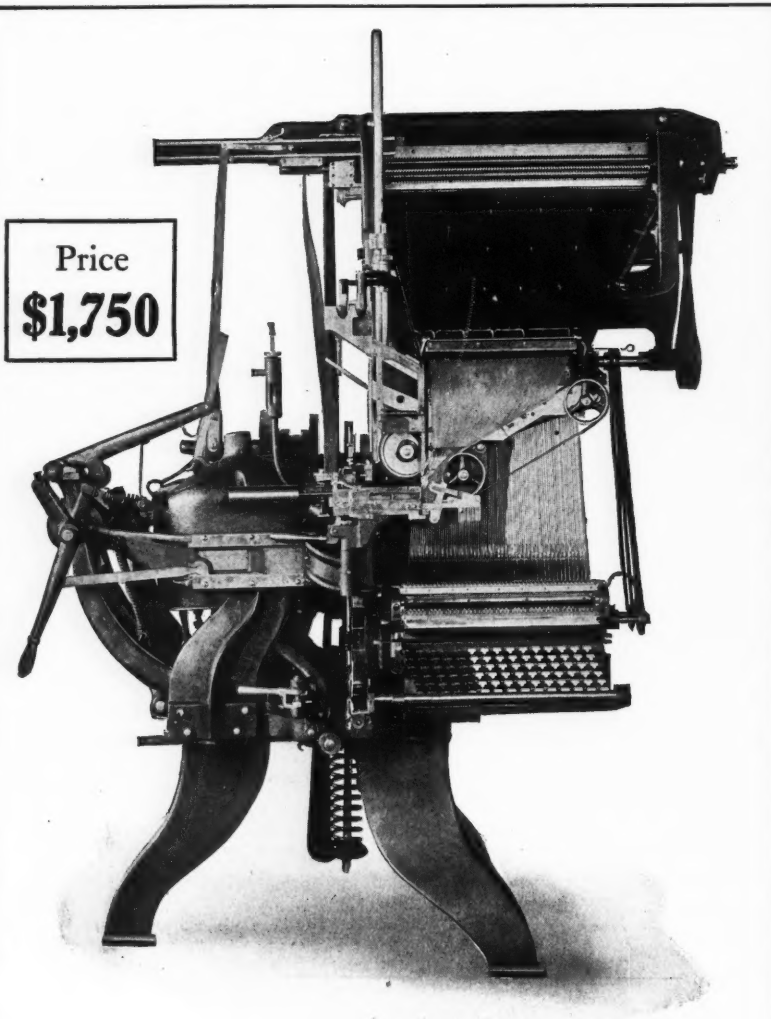
*The Latest and Most Effective of all Composing Machines. The Simplest and Most Compact One-man Machine ever produced.*

THE "Style B" Linotype is the invention of Linotype experts who have devoted their lives to building Linotype machines, and it is a natural evolution of the original Linotype. It was conceived in a Linotype factory, a factory engaged in the building of Linotype machines for fourteen years, beginning at the time when the Linotype first became a commercial necessity in printing. From the first it became apparent to our experts that the original invention, because of its complexity and its almost innumerable separate pieces of

mechanism, was too cumbersome and should be simplified.

Two principal objects have been accomplished in the "Style B" Linotype: 1—Reduction in cost of manufacture and consequently in selling price. 2—The opening up of a field for the Linotype in the smaller centers where the conditions of business would not admit of the investment required for the more expensive and more complicated standard machine, requiring the constant attention of an expert machinist.

The "Style B" attains both these objects. It has only about one-half the number of parts contained in the original machine, and it has a novel method of its own of automatic "stops" which makes it impossible for the machine to be put out of order even by a careless operator. The "Style B" Linotype is more strongly



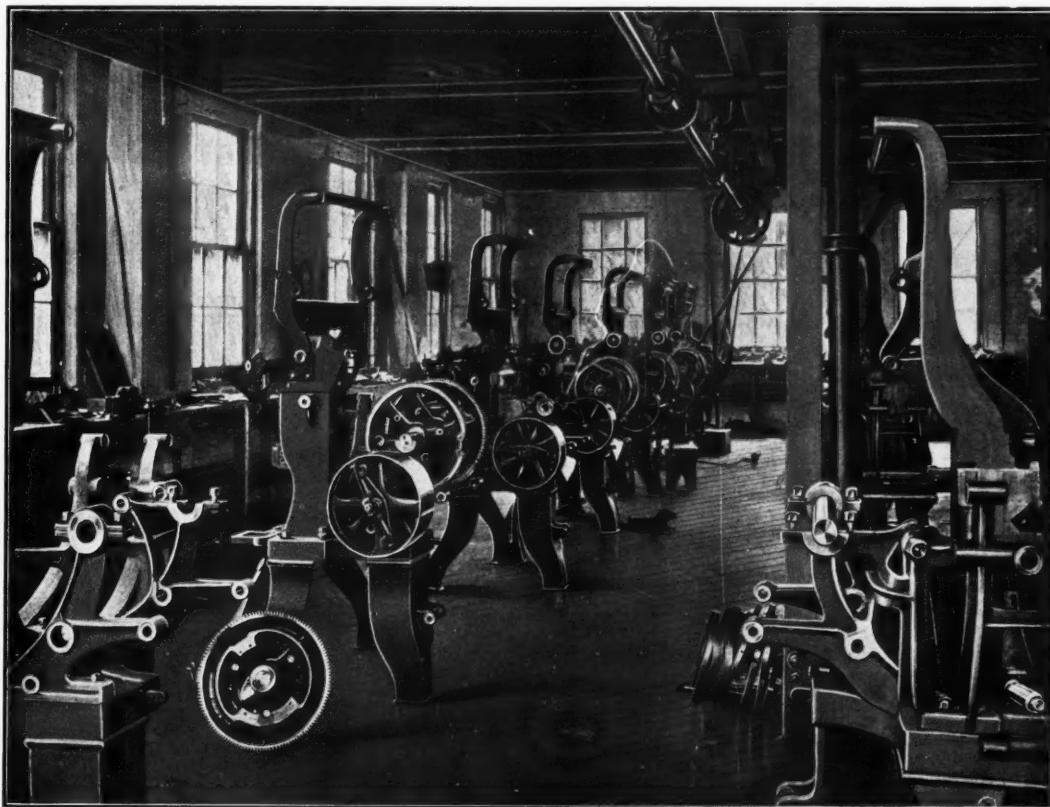
Price  
**\$1,750**

THE "STYLE B" LINOTYPE — Front View.



constructed, has fewer parts and is much easier to learn and to operate and will withstand more hard usage than any other composing machine.

The automatic "stops" on the "Style B" Linotype control all its movements, and in case of any derangement at any point in its operation the machine instantly stops, and breakage or disturbance of any part of the machine is made simply impossible. Every working part of the machine is in plain sight of the compositor and can be reached by him without leaving his stool. In short, the whole object of the invention of the "Style B" Linotype was to build a simple line-casting machine that could be operated by the average compositor or printer without the aid of expert machinists, as is necessary with all other composing machines, and this object has been attained.



A CORNER OF THE "STYLE B" LINOTYPE ASSEMBLING ROOM AT OUR CANADIAN FACTORY.

The "Style B" is also admirably adapted for setting newspaper headings in three faces, condensed advertisements with two-line initial and all similar work up to the capacity of the machine, which is eighteen twelve-point ems. Its range of work makes it useful in the largest printing offices as well as in the smaller ones, and its low price brings it within the reach of those printers who have hitherto felt that they could not afford to purchase the more expensive machine.

Arrangements are being made for the manufacture of the "Style B" Linotype in the United States, and it will be offered for sale in a short time fully guaranteed as to speed and efficiency. For Catalogues and further particulars address

## **Canadian-American Linotype Corporation, Ltd.**

OWNERS OF INVENTION ALL OVER THE WORLD,

**Head Offices, 70-72 York St. - - - TORONTO, CANADA**

All purchasers will be protected against any patent claims of the Mergenthaler Linotype Company of New York, as our machine infringes no patents legally held by them.

# A moment! The business problem

in every proposition, is that of economy. This is especially true in a printing office. The composing room is a source of loss more often than one of profit, one reason being increased wages without increased production. To overcome this, leading printers are adding the kind of type which saves its cost many times over. We refer to **Standard Line Unit Set** type, the original point line set type, whose users have been saving money thru its labor-saving features, for nearly twelve years. Those who have once used it, will always.....continue to buy the type which was made right in the first place, and has never been changed in hight, body or line.

**Inland  
Type Foundry**  
Saint Louis

**Buffalo  
Chicago  
New York**

## Sullivan's Calendar Pads for 1906

NOW READY FOR SHIPMENT.

*Send for  
Sample Book  
and  
Prices.*

1906	January						1906
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	
2 <sup>nd</sup> FIRST Q.	1	2	3	4	5	6	
7	8	9	10	11	12	13	
14	15	16	17	18	19	20	
21	22	23	24	25	26	27	
28	29	30	31	10 <sup>th</sup> FULL M.	17 <sup>th</sup> LAST Q.	24 <sup>th</sup> NEW M.	
JANUARY FIRST MONTH							

*The  
Best  
and  
Cheapest.*

FORTY SIZES AND STYLES.

We guarantee pads correctly gathered, uniform color, uniform margins, perfect printing, full count, and with our reinforced method of gumming, pads absolutely free from breakage. Shipments made the day we receive the order.

*Sample Book and Prices Sent Upon Request.*

**THE SULLIVAN PRINTING WORKS CO.,**

COURT STREET AND BROADWAY, CINCINNATI, OHIO.

*You are invited to visit the*  
*Exhibition of*  
*Printers' Machinery and Devices*  
*at the*  
*Inland Printer Technical School*  
*120-130 Sherman Street*  
*Chicago*  
*where modern apparatus are displayed doing practical and*  
*experimental work under the supervision of expert*  
*instructors and demonstrators.*

---

There has been gathered together for the purposes of this exhibit the following line of Printers' Machinery and Materials, all of which can be viewed in practical operation and use:

A complete outfit of display type and a model composing-room equipment, including Hansen Mitering Machine, Riebe & Hamel Quoins, Lynchard Square-lock Quoins and Martin Lock-up Quoins, Barnhart Bros. & Spindler's Electric-welded Chases, etc.; McGreal Patent Combination Sectional Chases, Champlin & Smith, Chicago, owners.

Seven Mergenthaler Linotypes, with Jenney Linotype Motors and Imperial Slug-cutting Attachment.

Wesol Electric Proof Press.

Blatchford Perfection Gas Furnace and Water-cooled Recasting Molds.

An ideal pressroom equipment, comprising:

Campbell Century Press, 36 x 48, with Jenney Motor and Cutler-Hammer Controller.

Miehle Press, 34 x 46, with Crocker-Wheeler Motor and Carpenter Controller, and automatically fed by Dexter Feeder.

Optimus Press, 41 x 55, with Sprague Electric Company's Motor and "Kohler System" Controller.

Harris Automatic Two-color Rotary Press, with Peerless Electric Company's Motor.

Challenge Gordon Press, 12 x 18, with Jenney Motor and Warnock's Power Transmitter.

Gilbert-Harris Metallic Overlay Outfit.

Hoerner's Combination Shuteboard and Type-high Machine.

Challenge Machinery Co's Metal Sectional Blocks, Little Giant and Eureka Register Hooks, Riveted Zinc Galleys.

American Press Seats, Champlin & Smith, Chicago, sole agents.

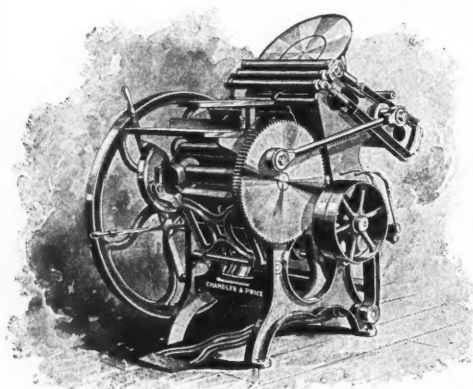
C. H. Booton Co's Extension Arm Register Gauge.

Dexter Folder and Automatic Feeder, with Jenney Motor and Speed Regulator.

Crawley and Anderson Bundling Presses.

# The Chandler & Price Press Pyramid

SHOWING ACTUAL SALES AND DELIVERIES OF THIS RENOWNED PRESS  
FROM DATE OF THE BEGINNING OF BUSINESS UP TO JULY, 31, 1905



FOR  
YEAR  
ENDING  
JULY  
31

1887 — 311 GORDONS

1888 — 367 GORDONS

1889 — 413 GORDONS

1890 — 610 GORDONS

1891 — 652 GORDONS

1892 — 657 GORDONS

1893 — 732 GORDONS

1894 — 743 GORDONS

1895 — 1,143 GORDONS

1896 — 1,375 GORDONS

1897 — 1,086 GORDONS

1898 — 1,589 GORDONS

1899 — 1,707 GORDONS

1900 — 1,763 GORDONS

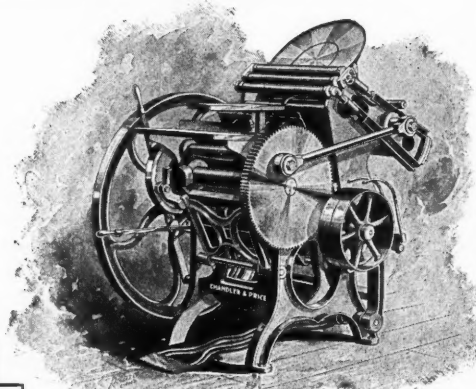
1901 — 1,634 GORDONS

1902 — 2,130 GORDONS

1903 — 2,358 GORDONS

1904 — 2,282 GORDONS

1905 — 2,393 GORDONS



TOTAL NUMBER CHANDLER & PRICE GORDONS  
 SOLD AND DELIVERED IN NINETEEN YEARS **23,945**

THINK OF IT! 23,945 CHANDLER & PRICE GORDON PRESSES  
 Made, Sold and Delivered in NINETEEN YEARS. Such is the result of  
 manufacturing goods of real merit. The Chandler & Price Presses lead!  
 Ask your dealer for them and accept no substitute.

*391 Gordons Sold and Delivered in month of October, 1904*

THE CHANDLER & PRICE CO., *Makers*, Cleveland, Ohio, U.S.A.



# ABC BLACK ABC BLACK

Of late years there has been a large demand for an

**A**ll around  
**B**ook and  
**C**ut **BLACK**

suitable for general book, catalogue, circular work, etc., for type, cuts and half-tones on cylinder presses; a black which is lustrous, dense and strong in color, yet free-flowing and good working, that dries readily when printed but not on the press, and is withal moderate in price.

## WE HAVE JUST SUCH A BLACK

We have sold tons and tons of it, with such great satisfaction to all purchasers, that we have decided, in order to introduce it generally and rapidly, to make 100,000 pounds of it, and offer it while this supply lasts, at the following prices. It is our

## ABC BLACK

**ABC Black** in barrels containing about . . . 500 lbs. each 18 cents per lb.  
**ABC Black** in half barrels containing about . . . 250 lbs. each 19 cents per lb.  
**ABC Black** in quarter barrels containing about 125 lbs. each 20 cents per lb.  
**ABC Black** in kits containing . . . . . 50 lbs. each 22 cents per lb.  
**ABC Black** in kits containing . . . . . 25 lbs. each 24 cents per lb.  
**ABC Black** in case containing 12 10-lb. cans or 120 lbs. each 22 cents per lb.

50,000 pounds of the above will be on sale at our factory, the other 50,000 pounds will be distributed from our Chicago branch.

The **ABC Black** will be furnished only in the above packages. Prices f.o.b. either New York or Chicago—terms 30 days net, no cash discount. We reserve the right to limit the amount sold to any one customer, and to reject future delivery orders.

USE THE ANNEXED COUPON, sending it either to our New York or Chicago address.

### SIGMUND ULLMAN COMPANY

146th Street and Park Avenue . NEW YORK CITY  
45 Plymouth Court . . . . . CHICAGO, ILL.

**Sigmund  
Ullman Co.**

☞ Please send  
at once by freight  
.....lbs. of your

**ABC BLACK**

packed in.....at

.....cts. per pound as  
advertised in The Inland Printer.

Name .....

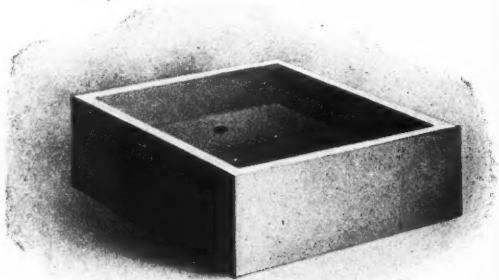
Address .....

City.....

State.....

## Happy Relief!

To replace the mushy, battered, way-off  
lead stuff with our  
ALL RIGHT IRON FURNITURE



A pleasure to use it—so light, strong and accurate.  
Lasts a lifetime.

Get our circular, also of our Patent  
Steel Furniture—the great labor-saver.

**MORGANS & WILCOX MFG. CO.**

MIDDLETOWN, N. Y.

Printers' and Electrotypers' Machinery.



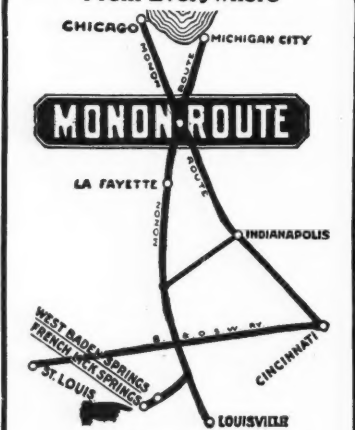
## Across Lake Erie Between Twilight and Dawn

THE D. & B. Line Steamers Leave Detroit  
daily at 5.00 p.m. (central time) and  
Buffalo daily at 5.30 p.m. (eastern time)  
reaching their destination the next morning  
after a cool, comfortable night's rest en route.  
By special arrangement all classes of tickets  
reading via the Michigan Central, Wabash  
and Grand Trunk Railways, between Detroit  
and Buffalo, in either direction, are optional  
and will be accepted for transportation on  
the D. & B. Line.

**Detroit & Buffalo Steamboat Co.**

A. A. SCHANTZ, Gen'l Supt. & Pass. Traf. Mgr.  
Detroit, Mich.

## Easy to Reach From Everywhere

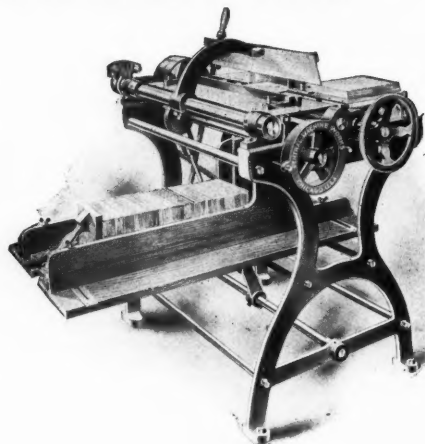


Direct connections for  
**French Lick and West Baden Springs**  
can be made from anywhere via the places  
shown in above map.

The wonderful health-giving qualities  
of these waters, the beautiful country  
and splendid accommodations are all  
described in our Illustrated Booklet.

Send for one.  
**CHAS. H. ROCKWELL** **FRANK J. REED**  
Traffic Manager CHICAGO Gen'l Pass. Agt.

## Increased Production Decreased Cost



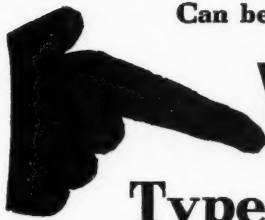
Is obtained by using our One-fold Folding Machine.  
It will fold a single sheet as well as a 64-page sec-  
tion from 4x6 to 18x24. Any one can feed it.

SENT ON TRIAL

**C. F. ANDERSON & CO.**

394 to 398 South Clark Street, CHICAGO, ILL.

Can be "Locked" in Form same as Type  
to Number and Print at One Impression



# WETTER

## Type-High Numbering Machine

We have  
132  
Models--  
to suit all  
needs.

The only one that will  
successfully work on any  
Cylinder or Platen Press

SOLD BY ALL DEALERS

Model 130

Five-wheel Machine to automatically  
number from 1 to 99999



Prints figures like this impression

**No 12345**

List Price \$14—subject to discount.

WETTER NUMBERING MACHINE CO. 331-341 Classon Avenue BROOKLYN, NEW YORK, U. S. A.

CABLE ADDRESS—"WETTER-BROOKLYN." Code used, A B C and Western Union.

## CHICAGO TO NEW YORK

"THE BEAUTIFUL WAY"

EVERY MILE A PICTURE  
AND NO SMOKE TO SPOIL THE VIEW

DELAWARE WATER GAP PA.  
ON LACKAWANNA R.R.

3 TRAINS  
THROUGH DAILY

OBSERVATION CARS  
DINING CARS  
NEW PULLMANS  
HIGH BACK SEAT COACHES

NEW TICKET OFFICE  
101 ADAMS STREET (MARQUETTE BLDG)  
"A PLEASURE TO ANSWER QUESTIONS"

## Lackawanna Railroad

THE ROAD  
of  
ANTHRACITE

GEO. A. CULLEN  
GENERAL WESTERN PASSENGER AGENT  
CHICAGO.

## Picturesque Florida

Is a sixty-page booklet embodying numerous  
handsome half-tones and illustrations of scenes  
in Florida. It contains no advertising or  
reading matter.

It is sent, together with the special Southern edition of the Seaboard  
Air Line Magazine, to any address on receipt of 10c. to pay postage.

J. W. WHITE,

General Industrial Agent, Portsmouth, Va.

SEABOARD AIR LINE RAILWAY

NEW

NEW

## Germania Transfer Ink

To lithographic printers I recommend my superior new Transfer Ink.  
The best which has so far been produced.  
For durability, sharpness and clearness it is unsurpassed.  
Under the greatest heat or deepest etching it does not run or weaken.  
Send for samples.

GERMANIA COMES IN THREE QUALITIES:

No. 1, for copper . . . . .	Mk. 20 per kg.
No. 2, for roller, . . . . .	Mk. 15 per kg.
No. 3, for engraving, . . . . .	Mk. 21 per kg.

Every user will be surprised at the great improvement in the work  
made by this ink. Protected by patents.

ANT. KNAUP, Frameries, Belgium.

## IT DEPENDS ON THE "LINE"



**IT DEPENDS ON THE "LINE"** whether you have an enjoyable vacation. If you are going fishing all your lines should be strong lines. The strongest LINE to the best fishing spots in the West and Northwest is the

## Chicago, Milwaukee & St. Paul Railway

In the northern part of Wisconsin are Star Lake, Plum Lake, Fence Lake, Trout Lake, Big St. Germain, Squirrel, Tomahawk, and a score of other lakes easily reached from Minocqua. These lakes are fairly alive with muskellonge, bass and other good fish, and for size and quality these fish are not excelled in America. Through sleeper from Chicago at 10:30 p. m. Arrive Minocqua next day at noon.

Within easy reach of St. Paul and Minneapolis is the great fishing region of Minnesota. It contains several hundred ideal fishing resorts. The Pioneer Limited leaves Chicago 6:30 p. m., arrives in the Twin Cities in time for breakfast and an early starting to the fishing grounds.

Middle Inlet, Wisconsin, 252 miles from Chicago, and, further north on the same line, Floodwood, Witbeck, Republic and Champion, Michigan, offer excellent trout fishing. Leave Chicago 10:30 p. m., arrive there next morning. Oconomowoc, 116 miles from Chicago, is the center of another good fishing region. Pewaukee, 105 miles from Chicago, is good for bass. Fox Lake, Illinois, 50 miles from Chicago, Lake Winnebago, Wisconsin, 188 miles from Chicago, and hundreds of other points on this line offer sport for the fisherman. "It depends on the line." Books and folders mailed for four cents postage.

**F. A. MILLER, General Passenger Agent, Chicago.**



THE NEW  
SUMMER  
REGION

# TEMAGAMI

"Deep Water"

300 miles north of  
Toronto, Canada.

REACHED VIA THE

## Grand Trunk Railway System

A Land of Lakes and Rivers. A peerless resort for the summer tourist, camper, canoeist, angler and sportsman.



This new territory is now accessible by rail and offers the best fishing and shooting in America. Pure bracing air. Over 1,000 feet above the sea level; scenery unexcelled; Hay Fever unknown; magnificent canoe trips. ¶ Small-mouth Black Bass, Speckled Trout, Lake Trout, Wall-eyed Pike and other species of fish abound. In the open season hunting is without a peer; Moose, Caribou, Deer and Partridge are found in goodly numbers.

A handsome illustrated publication with all information, maps, routes, etc., sent free on application to

**GEO. W. VAUX, A. G. P. & T. A., Grand Trunk Railway System**  
155 Adams Street, Chicago, Ill.

# COLORADO

Every one who goes to COLORADO reports "a splendid time."  
No wonder.

From the moment you get there until you leave, the days are fully taken up with  
*splendid outdoor sports* — a score of different forms of recreation.

And the Colorado air and sunshine, mountain scenery and crystal drinking water  
constitute the best medicine possible to find.

Fast through trains on the Rock Island equipped with standard and tourist Pullmans,  
wide-window, electric-lighted chair cars and coaches cooled by electric fans.

Direct line to Denver as well as to Colorado Springs and Pueblo.



FULL INFORMATION UPON REQUEST.

—  
**JOHN SEBASTIAN**  
Pass. Traffic Manager  
CHICAGO

## THROUGH PULLMAN SERVICE

### CHICAGO TO RICHMOND, VA.

VIA THE

### "Big Four=C. & O. Route"

Leaves Central Station, Twelfth Street and Park Row, 1 P. M. Daily.

**"ONLY ONE NIGHT OUT"**

Dining Car Service All The Way

For reservations and full information call at 238 Clark Street, Chicago.

J. C. TUCKER, General Northern Agent

## THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged \$7 per year for two lines; more than two lines, \$2 per additional line.

## ADDRESSING.

LANGUAGES PRINTING COMPANY, Languages building, 15 W. 18th st., New York. Envelopes, wrappers, newspapers, catalogs, cards and letters addressed by hand, typewriter and machinery to printers, publishers, booksellers, bookbuyers, libraries, linguists, scientists, throughout the world.

## ADVERTISING CALENDARS.

FRENCH NOVELTY ADV. Co., Sunday Call building, Easton, Pa. Manufacturers and wholesale dealers in calendars and other advertising novelties.

OLIVER BAKER MFG. Co., Minneapolis, Minn., makers of art calendars, etc., half-tone, double tone, photo-finish and 3-color process. Send for price-list.

## ADVERTISING CALENDARS AND PADS.

BONNERWITH BROS., 78 Duane st., New York; 953-967 De Kalb ave., Brooklyn, N. Y.

## ADVERTISING PADS.

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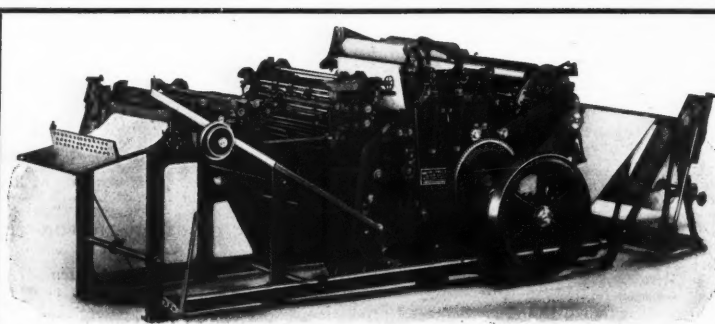
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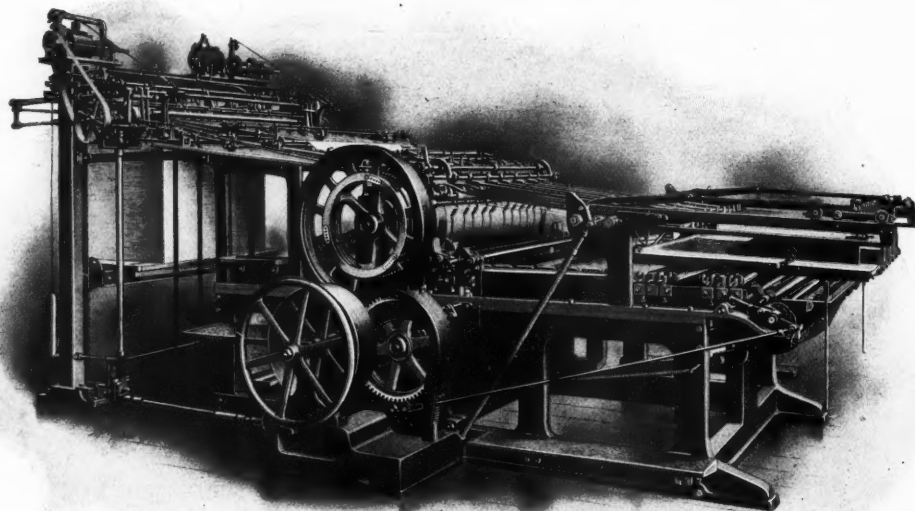
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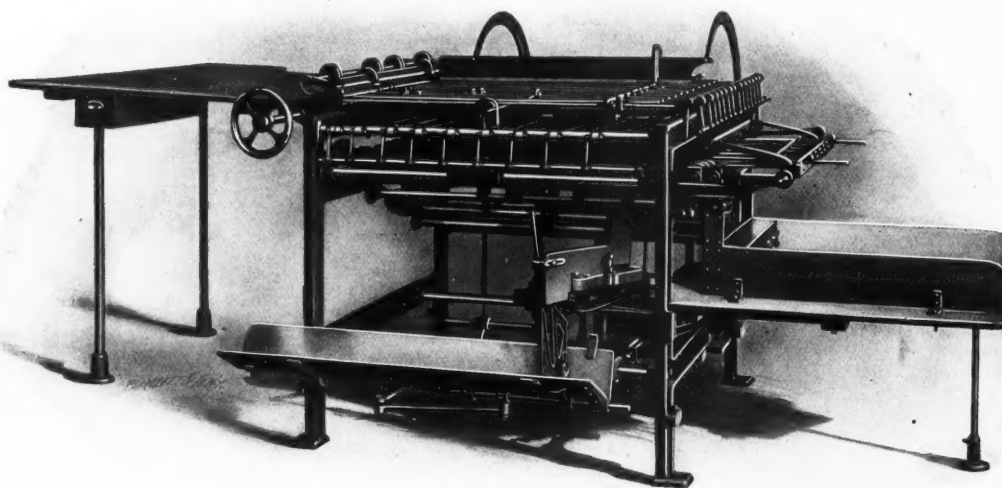
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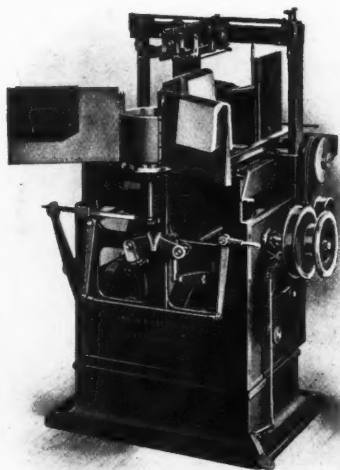
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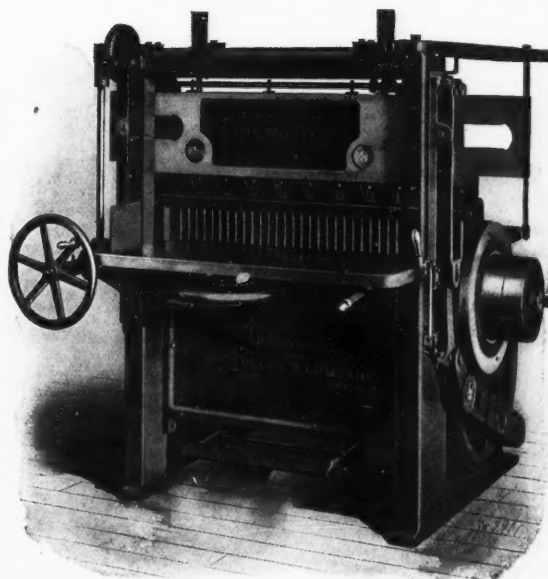
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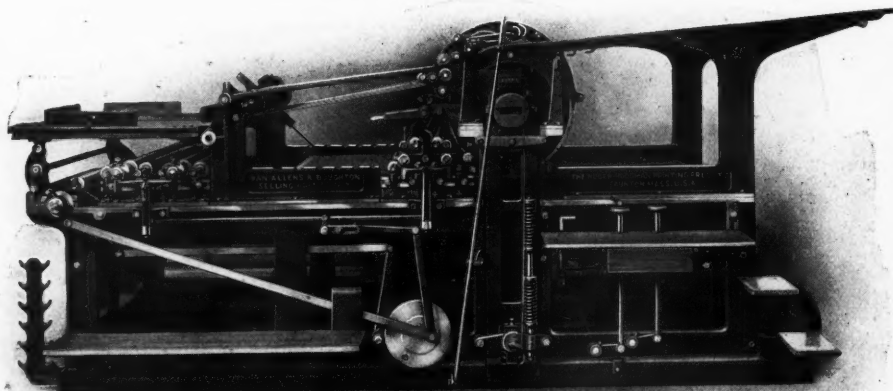
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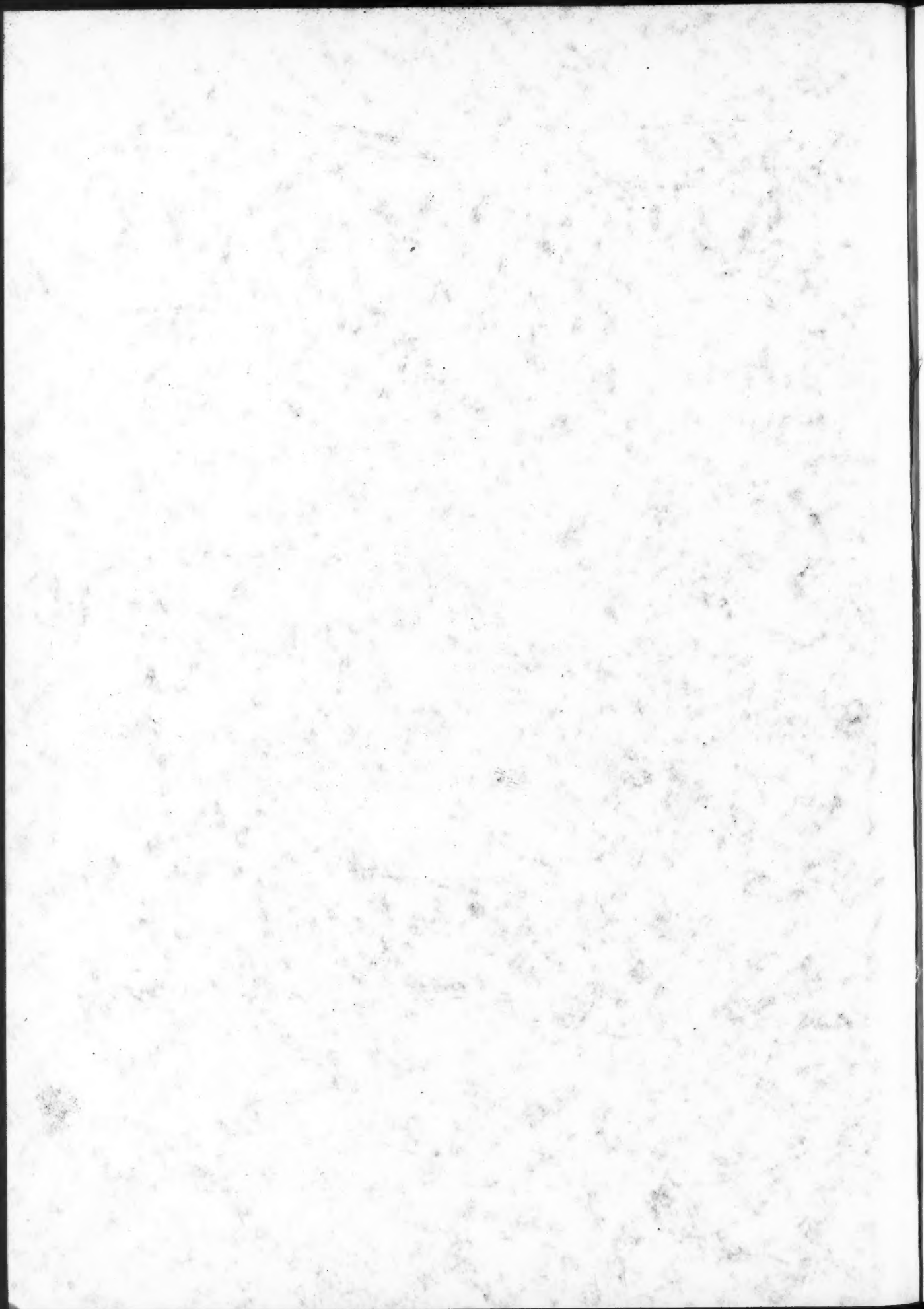
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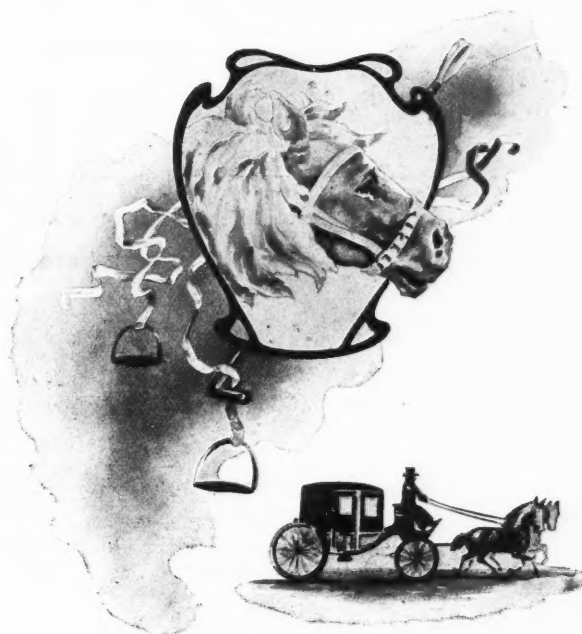
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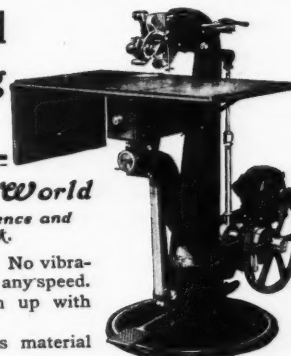
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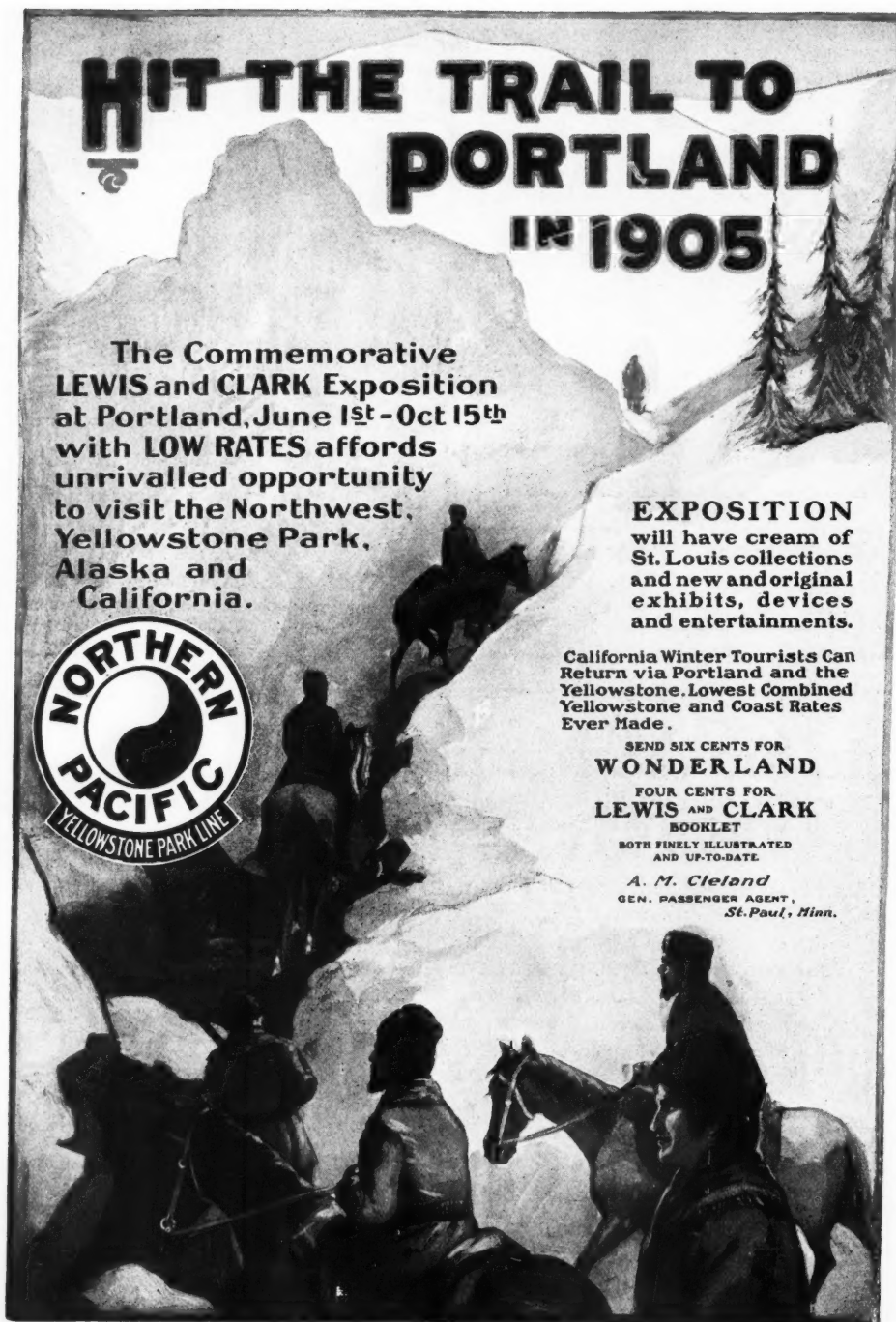
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An Illustrated Monthly Magazine of the Art of Printing and the Allied Arts.  
Issued by THE UNIVERSITY PRESS, Cambridge, Mass.

**T**HE September issue, which begins Vol. V, is replete with interesting and instructive text and exhibits. The presentation of material in **The Printing Art** is such that it has an attractiveness and value which makes all of its exhibits unusually suggestive and helpful to those connected with the craft or who use printing. The issue is a notable one in many ways, and should be in the hands of every lover of artistic typography and printing.

## AMONG THE FEATURES FOR SEPTEMBER ARE

**"The Symbolism of Form,"** by Henry Turner Bailey. Showing the adaptation of typographic and other symbols to various uses in printed matter. An article of timely interest to all printers. Fully illustrated.

**"Book Advertisements,"** by Frederic Flagler Helmer. Illustrated with reproductions of page advertisements from the magazines. Full of suggestion for typographic display.

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**The Color Prints** in this issue are representative of the most advanced pictorial and catalogue illustration. Full of suggestion in mounts and color-schemes.

**The Typographic Displays** include many forms for commercial and other typography.

## CHANGE IN SUBSCRIPTION PRICE

Beginning September, 1905, the price of **The Printing Art** (in America) will be \$3.00 per year, 30 cents per copy. The foreign subscription remains as at present, \$5.00 per year, 50 cents per copy, including postage. Subscriptions can begin with September, or can be dated back as long as issues now on hand can be furnished. The price for all numbers will be in accordance with the new rate.

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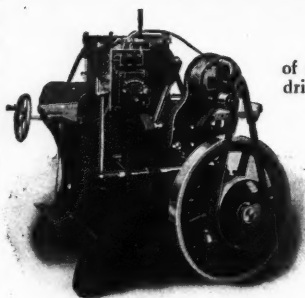
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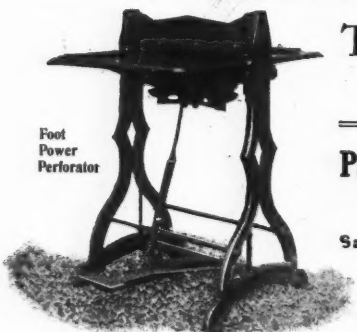
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**A NOTE FOR THE PRINTER**

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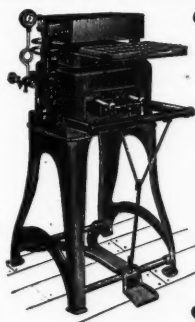
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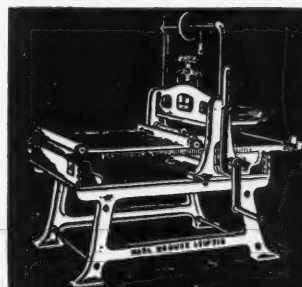
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## THE INLAND PRINTER—SEPTEMBER, 1905.

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